MUSIC BOOK

CHICK COREA

ORIGIN SONGS for PIANO

Transcribed by Chick Corea

45-6300

GTP656300

Armando's Tango
Drowsiness
Awakening
Little Flamenco
Early Afternoon Blues
Hand Me Down
Compassion
Wigwam
Sifu
Double Image

YAMAHA MUSIC MEDIA CORPORATION

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真木書

Makion

MUSIC BOOK

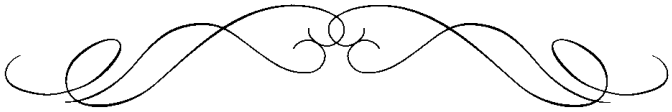
CHICK COREA

ORIGIN SONGS for PIANO

Supervised by Chick Corea

監修:チック・コリア

真木書



Soul Music

Music flows spirit to spirit
Soul to soul

These notes are symbols for
the emotions and
the meanings bihind them

Please read the notes as Messengers
who carry The Meanings
who convey The Emotions

from the Composer
to the Player

+++

魂の音楽

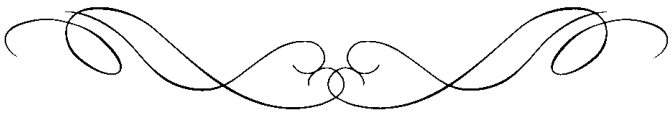
音楽は心から心へ
魂から魂へと流れていきます

音符はその後ろにある感情や意味を象徴するものです

音符は意味を伝え
感情を運ぶメッセンジャーだと思ってください

作曲者から
プレーヤーへ

チック・コリア



Makion

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Makion

Notes

~ by CHICK COREA ~

Here are a set of piano arrangements of pieces I've recorded and have been performing with Origin.
The arrangements are made in "quasi lead sheet style".
Most were taken from the sextet scores written for Origin.
This means that I've included many voicings and phrases that are part of the original scores, but I've also left open many places where the player is invited to create his own interpretation and improvisation as he would in rendereing a lead sheet that contained only melody and chord symbols.
Most of the arrangements can be played as is for the piano. The chord symbols are included so that the player can develop the song in his own way with his own improvisation.

Here's a rundown on each separate song

■ Armando's Tango (Change)

This song was written on a plane trip to Origin's first South American tour in anticipation of playing the Tango Capitol of the world - Buenos Aires, Argentina. The tune is based on the harmonic progression of "Armando's Rhumba" and is dedicated to my father Armando who gave me his name.

■ Dreamless (Origin)

This is one of the first pieces I composed for Origin.

■ Awakening (Change)

This piece was written as a sequel to Avishai Cohen's "Lyla".
The middle section - **B1** and **B2** - can be opened up for improvisation.
Letter C is to be played freely (rubato) to the end.

■ Little Flamenco (Change)

This can be played at a bright tempo.

■ Early Afternoon Blues (Change)

A blues in the spirit of Miles Davis.

■ Hand Me Down (Live At The Blue Note)

This piece is a dedication to Cal Tjader. In the mid 60's Cal invited me to write and play on his album "Soulburst"

■ Compassion (Change)

An impressionistic reflection of the song "It Could Happen To You" in a ballad form.

■ Wigwam (Change)

This composition is a result of my recent passion for the marimba. On the recording "Change", the first section of the piece is played on the marimba.

■ Sifu (Live At The Blue Note)

"Sifu" means teacher. Sifu is dedicated to my martial arts teacher and friend, Fred King.

■ Double Image (Origin)

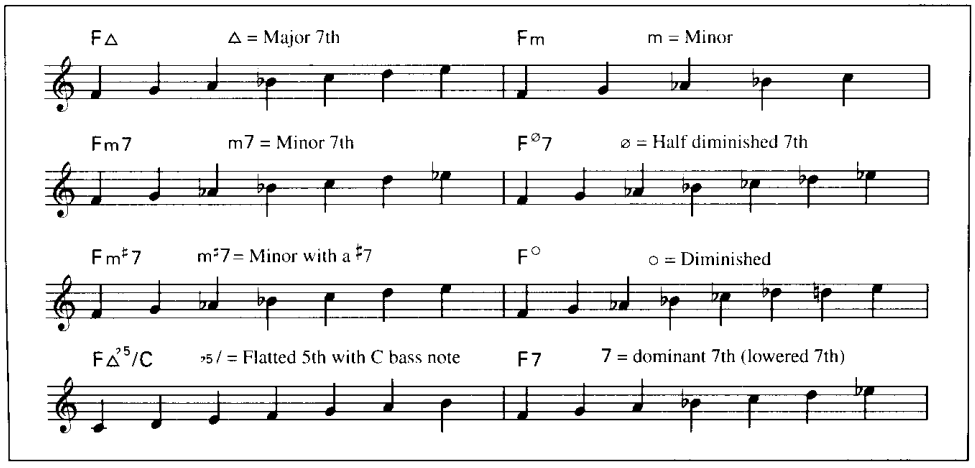
This is the very first composition I wrote for Origin.

Philosophy of chord symbols

The way I use chord symbols in this book and in general is simply as a quick reference to a bass note or starting note and the scale which goes up from there. The chord symbols are not an attempt to signify the way a chord should be voiced (the vertical construction of a chord).
For instance, the symbol F△'⁵ signifies: 1) F as a bass note 2) FGABCDE as a scale. And it leaves open to the player the decision of how to make up voicings (vertical chord constructions).
Another reason for including chord symbols are as an invitation to the player to contribute to the score; add and/or delete notes; create it his own way; change the notes that are written and add his own using the chord symbols as guides for harmonizing.

■ Legend for chord symbols ■

Here are some examples of the most commonly used chord symbols with a definition and accompanying scale for each.



真木者

曲の解説

～ チック・コリア ～

本書の曲は、わたしが「オリジン」でレコーディングして、ステージで演奏した曲をピアノ用にアレンジしたものです。アレンジは‘リードシート風’に書かれています。そのほとんどは、オリジンのために書かれたセクステット用のスコアからとっています。これは、オリジナル・スコアのボイシングやフレーズが多用されている、ということです。しかし、メロディーとハーモニーしか書かれていないリードシートなので、奏者が自分の解釈を加えたり、インプロビゼーションを弾くスペースも十分に確保してあります。ほとんどの曲はそのままピアノで弾けます。奏者が自分のスタイルでインプロビゼーションを弾いて曲を発展させられるように、コードネームが書かれています。

※「オリジン」はチック・コリアを中心としたバンドのグループ名です。

下記にそれぞれの曲について解説します。

■ Armando's Tango (Change)

これは、タンゴのメッカ、アルゼンチンのブエノスアイレスでのステージも含めた、オリジン初の南米ツアーに行く途中の飛行機の中で書かれた曲です。この曲は"Armando's Rhumba"のコード進行を元に作られていて、自分の父親であるアルマンドに捧げたものです。

■ Dreamless (Origin)

これは、わたしがオリジンのために作曲した初期の頃の曲です。

■ Awakening (Change)

この曲はAvishai Cohenの"Lyla"に続く曲として作られたものです。中間部の**B1**と**B2**ではインプロビゼーションを弾いてもよいでしょう。Cの部分から終わりまでは自由に(rubato)弾いてください。

■ Little Flamenco (Change)

この曲は快活なテンポで弾いてください。

■ Early Afternoon Blues (Change)

マイルス・デイビス風のブルースです。

■ Hand Me Down (Live At The Blue Note)

この曲は Cal Tjader に捧げたものです。60年代中頃、Cal から、彼のアルバム"Soulburst"のために曲を書いて、演奏もしてください、と頼まれたことがあります。

■ Compassion (Change)

"It Could Happen To You"的な印象を持つバラードです。

■ Wigwam (Change)

私は最近のマリンバに興味を持っているのですが、この曲はマリンバに対する愛情から生まれたものです。"Change"のレコーディングでは、冒頭の部分をマリンバで演奏しています。

■ Sifu (Live At The Blue Note・Change)

Sifu は先生という意味です。この曲は、わたしの武術の先生で、友人でもあるフレッド・キングに捧げたものです。

■ Double Image (Origin)

これは、わたしがオリジンのために書いた最初の曲です。

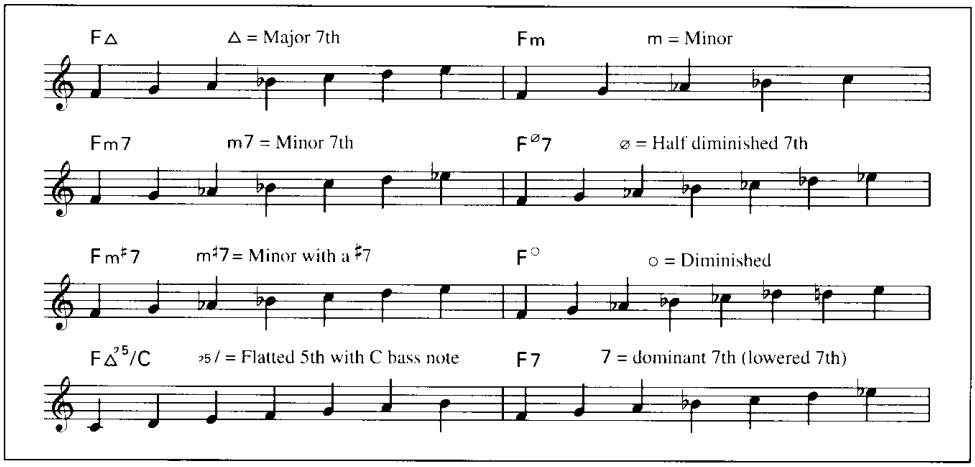
※Origin = 「CHICK COREA Origin」
UNIVERSAL VICTOR INC.
MVCL-24008
※Change= 「CHICK COREA & ORIGIN Change」
UNIVERSAL VICTOR INC.
MVCL-24014

コードネームの見方

この本で使われているコードネームは単に、ベース音、あるいはスケールのはじめの音の参考にしてもらうためです。コードネームはあるコードのボイシング（コードの縦の構造）を表すものではありません。例えば、F△$^{\flat 5}$は 1）Fをベースとする 2）スケールがFGABCDEである、ということを意味します。そしてそれを基に、奏者がボイシング（コードの縦の構造）を決めるようになっています。コードネームが書いてあるもう一つの理由は、奏者にも音楽づくりに貢献してもらうためです。ある音を足したり、減らしたり、自分流の曲作りをするということです。書いてある音を変えて、コードネームをハーモニーづくりの参考にして、自分なりに音を加えてみてください。

■ 本書で使用されるコードネームの説明 ■

下記に、本書で使われるコードネームの説明とそのスケールを示します。



Armando's Tango

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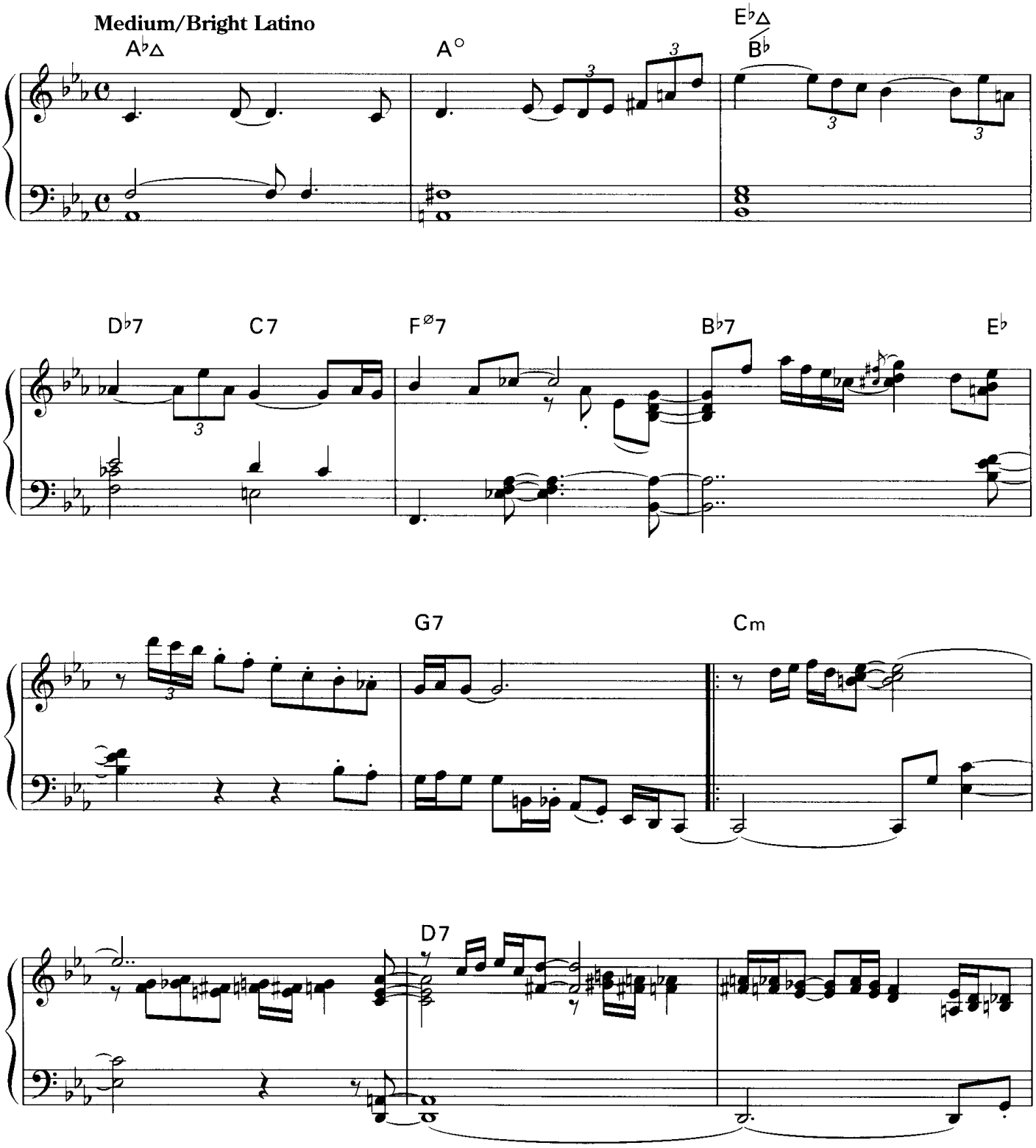

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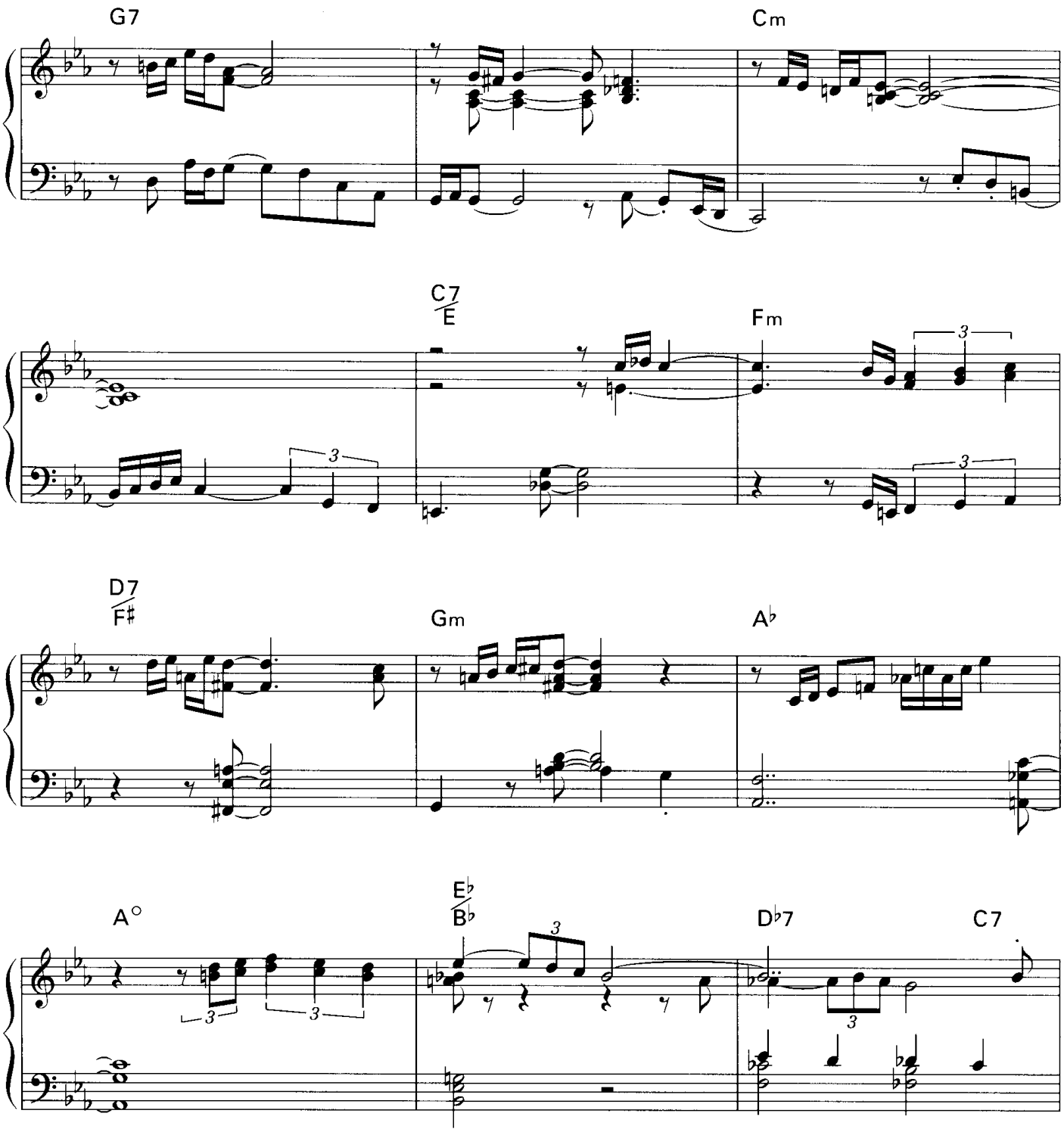

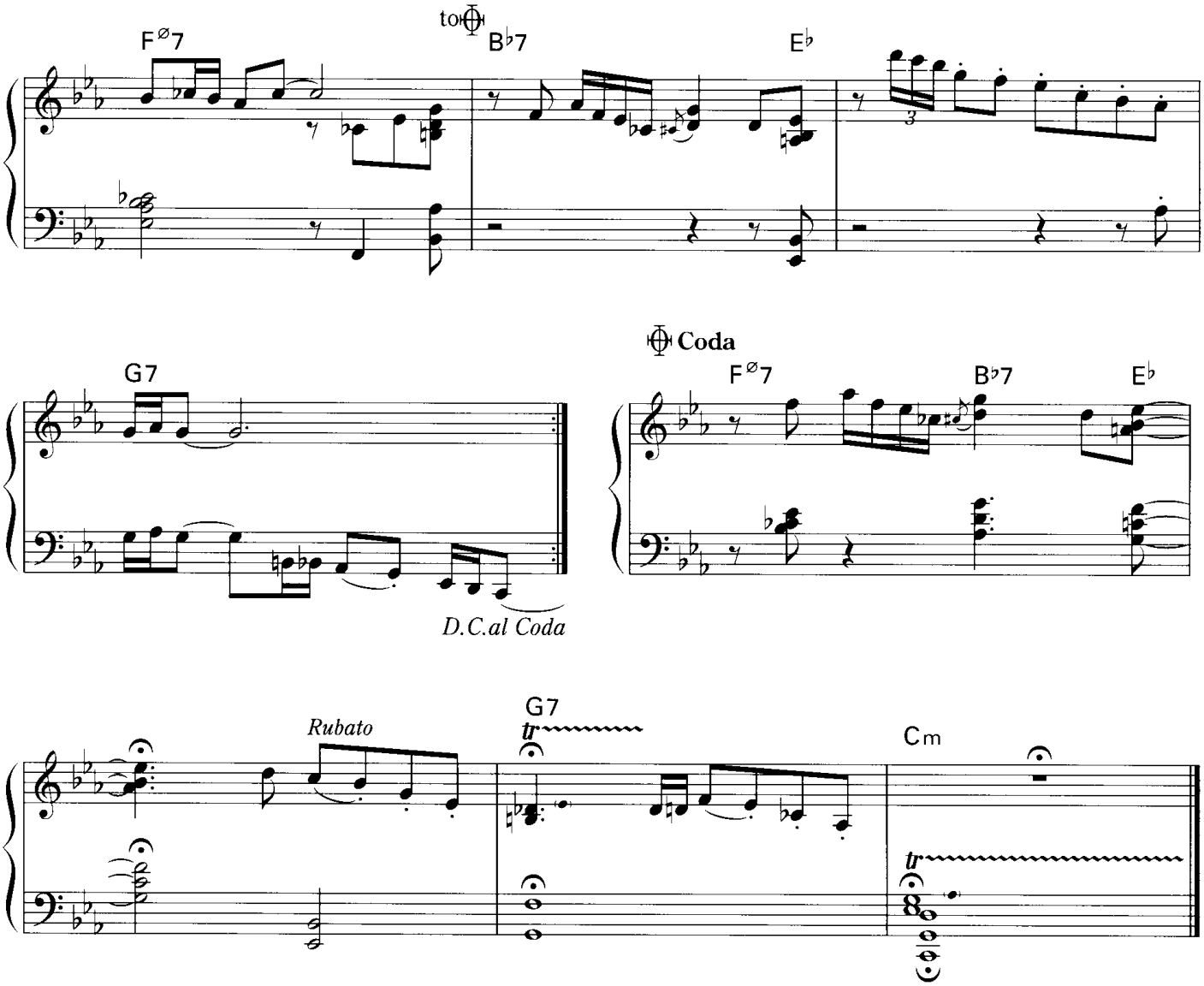
F∅7
to
B♭7
E♭
G7
Coda
F∅7
B♭7
E♭
D.C.al Coda
Rubato
G7
tr
Cm
tr

Dreamless

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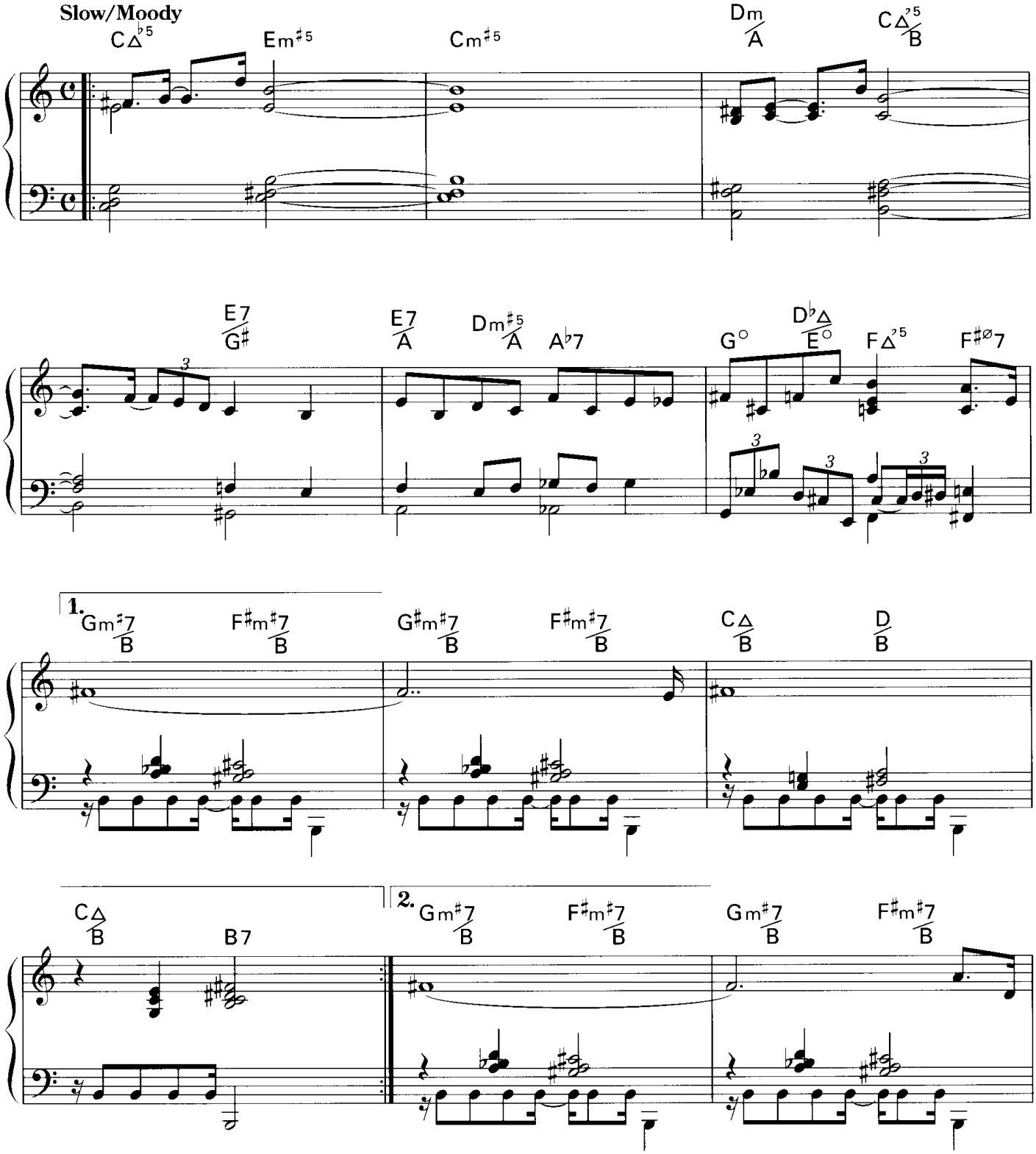

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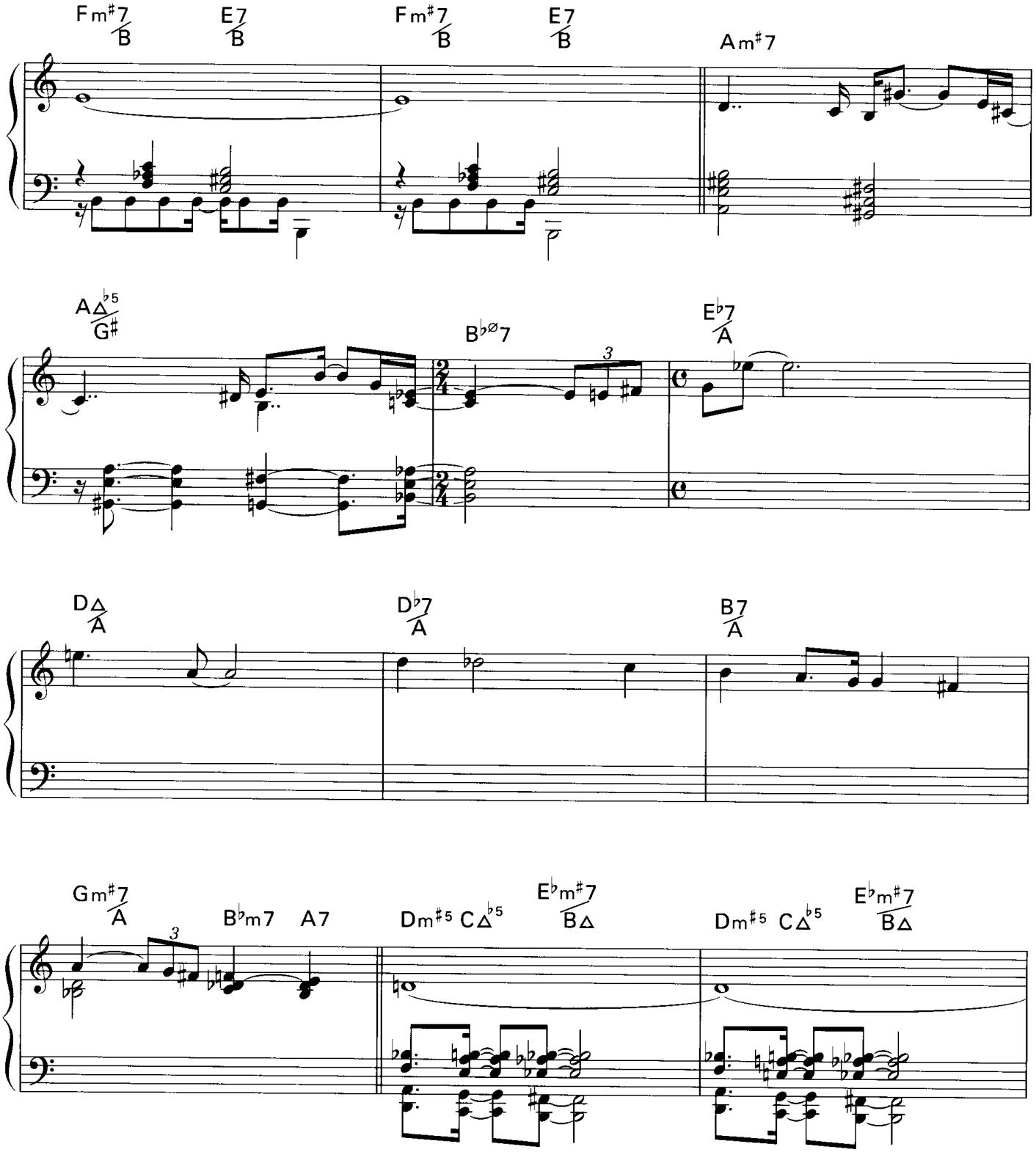
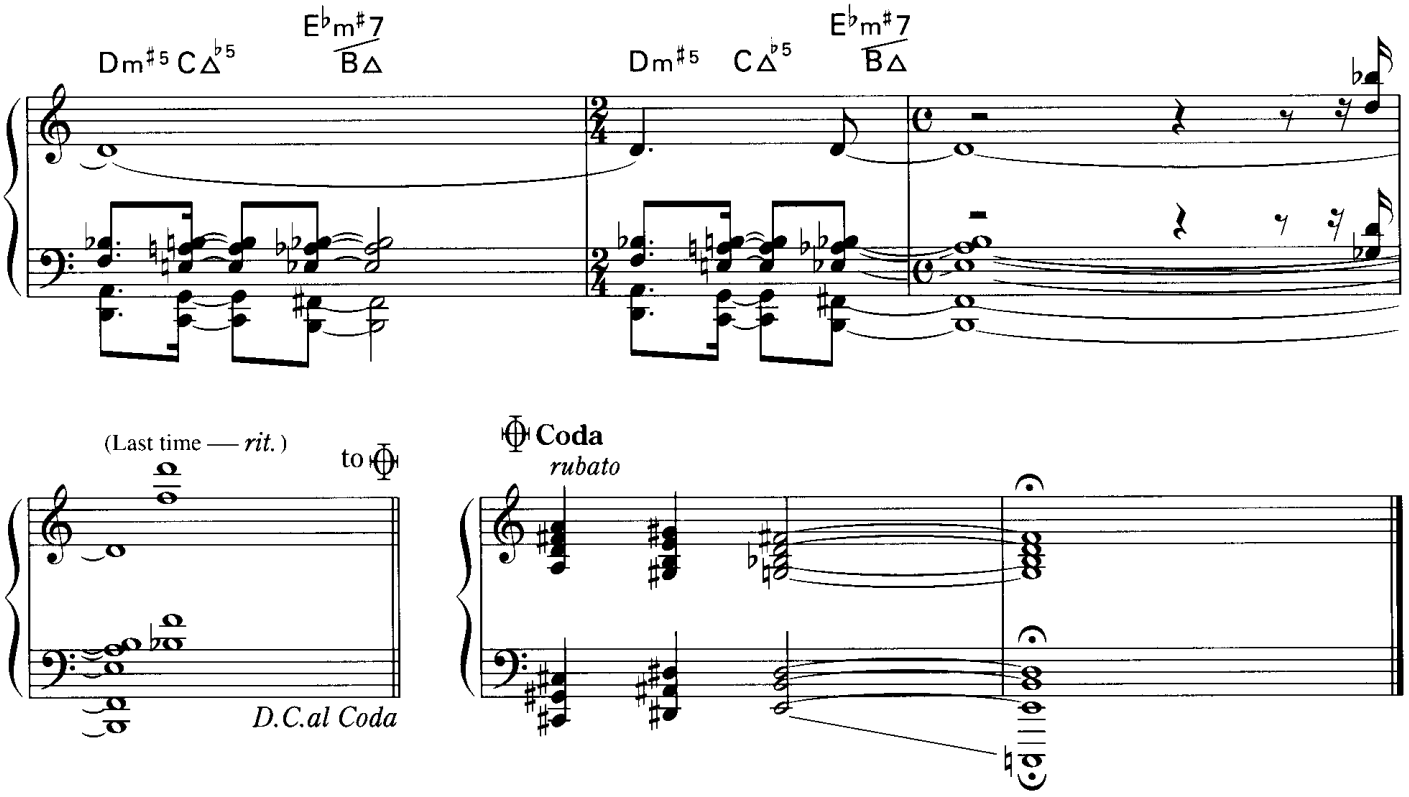

Fm♯7/B
E7/B
Fm♯7/B
E7/B
Am♯7
A△♭5/G♯
B♭ø7
E♭7/A
D△/A
D♭7/A
B7/A
Gm♯7/A
B♭m7
A7
Dm♯5
C△♭5
E♭m♯7/B△
Dm♯5
C△♭5
E♭m♯7/B△


Dm#5 CΔ♭5
E♭m#7/BΔ
Dm#5 CΔ♭5
E♭m#7/BΔ
(Last time — rit.)
to
D.C.al Coda
Coda
rubato

Awakening

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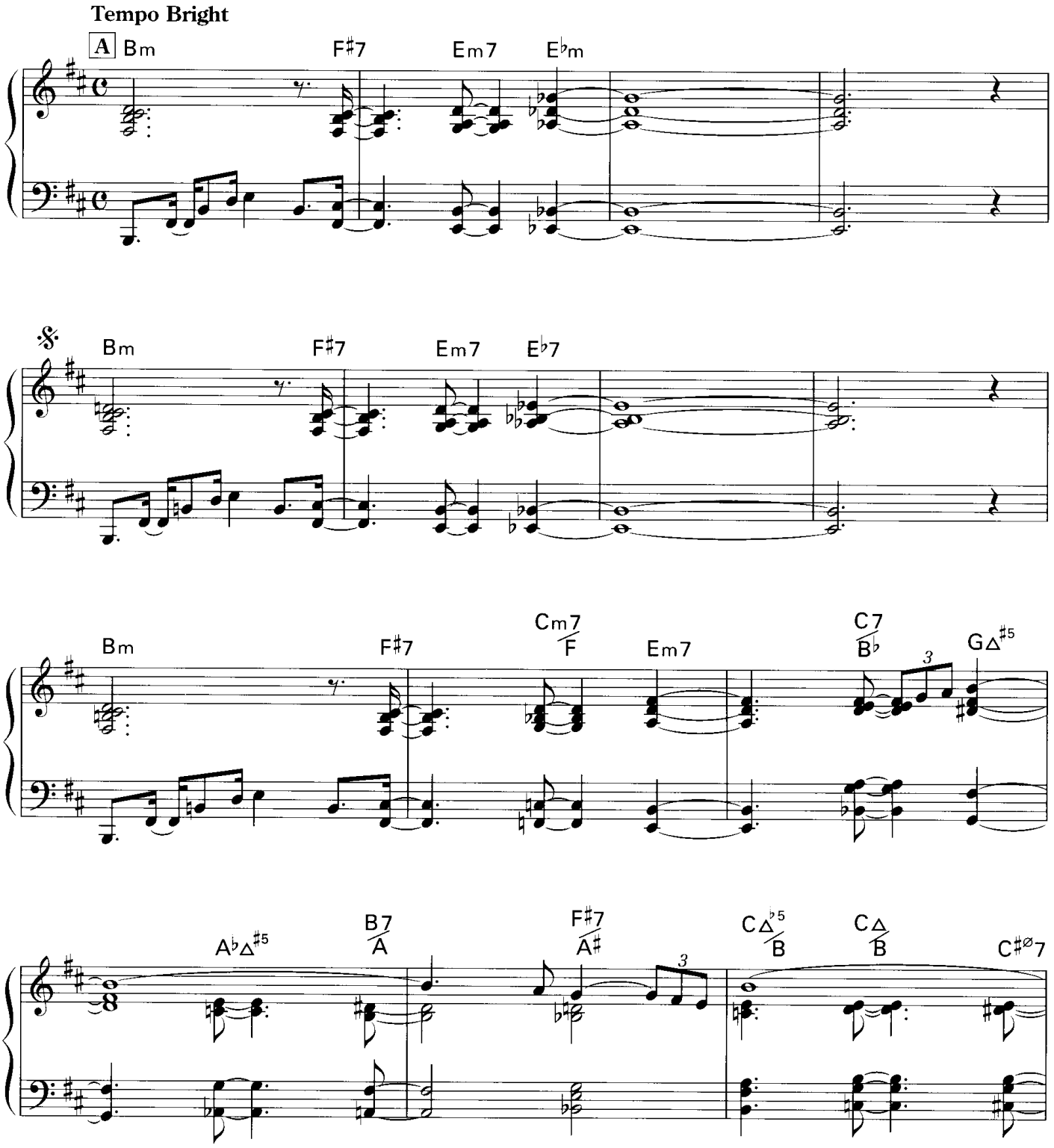

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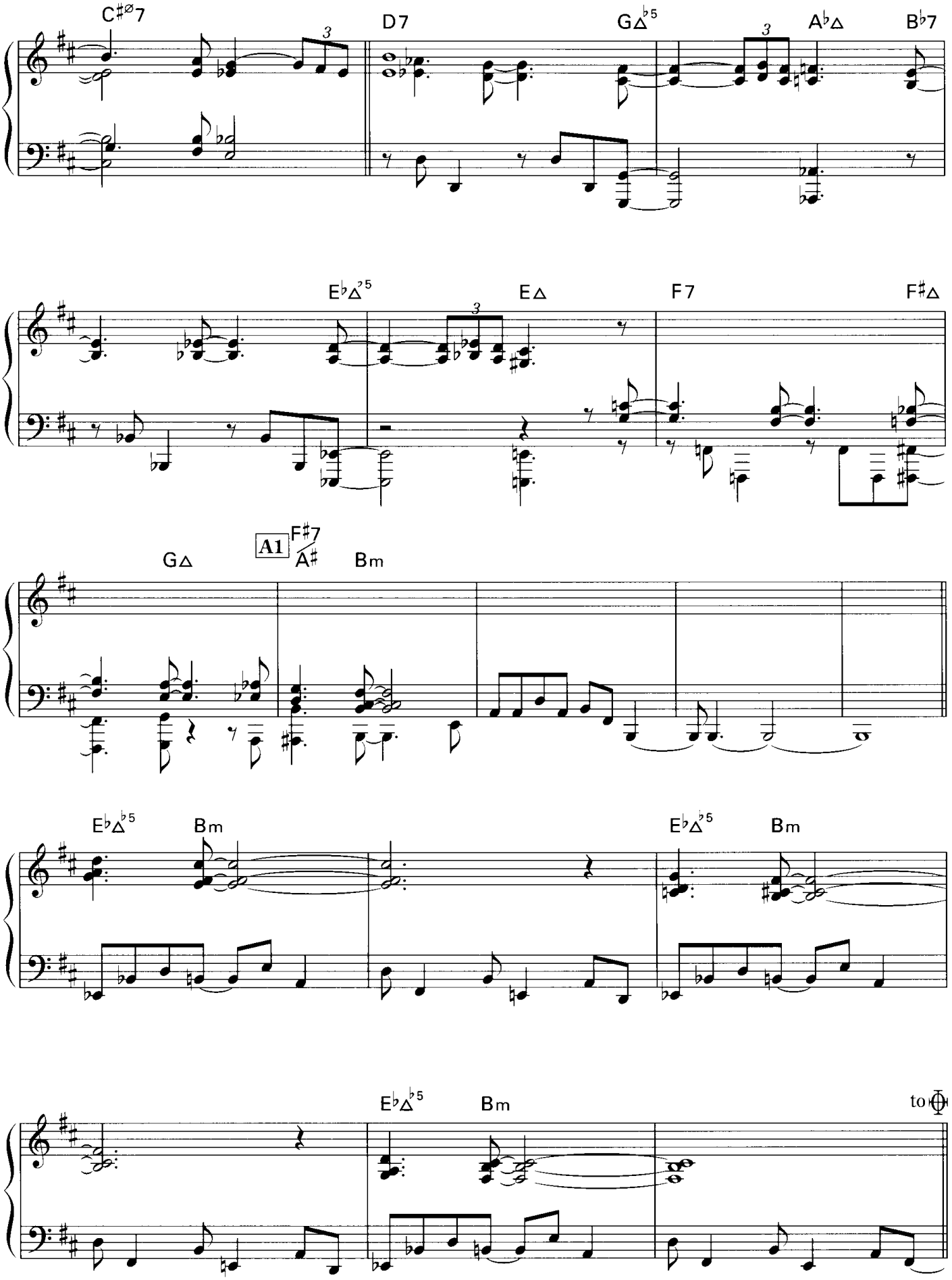
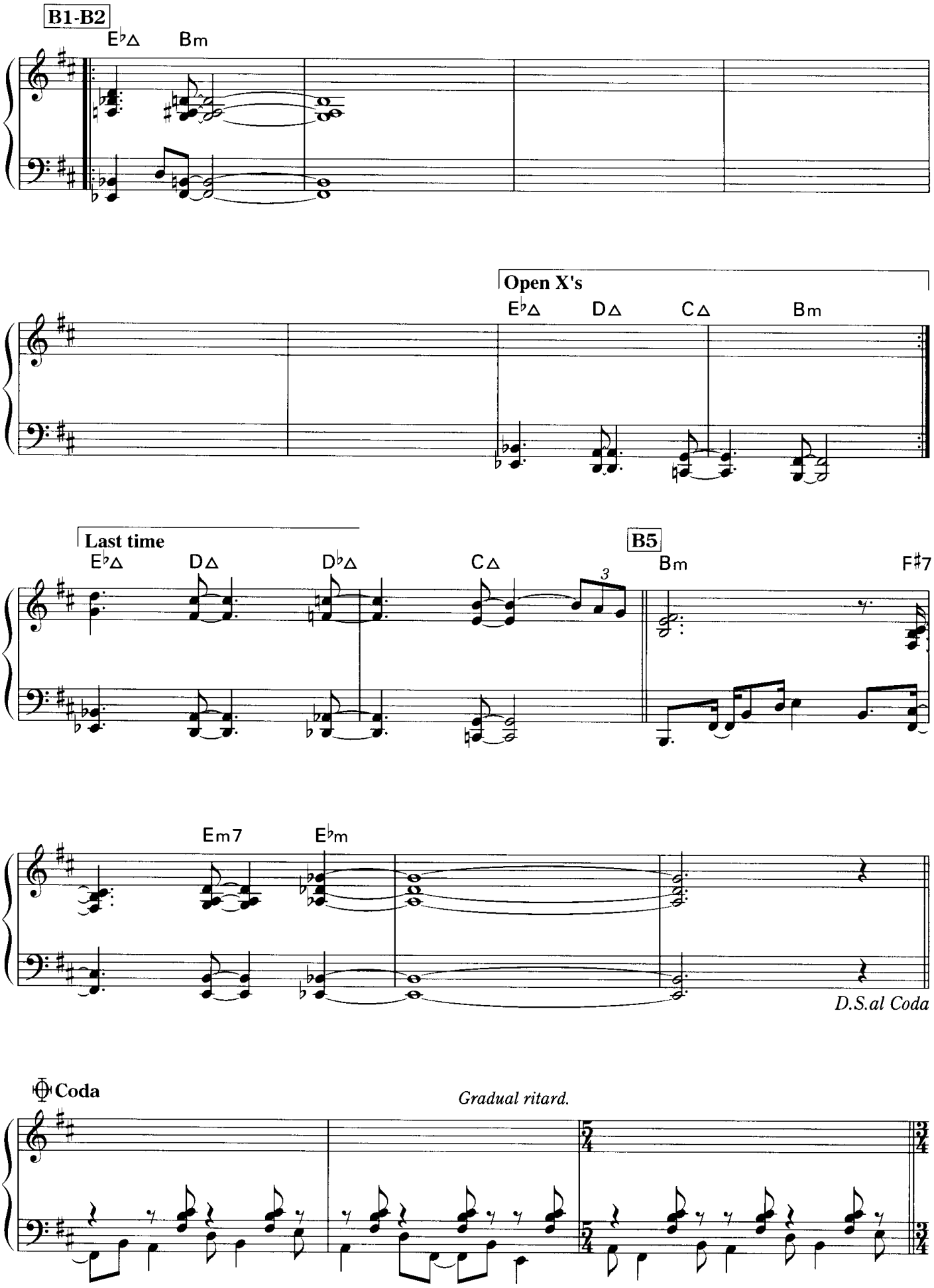
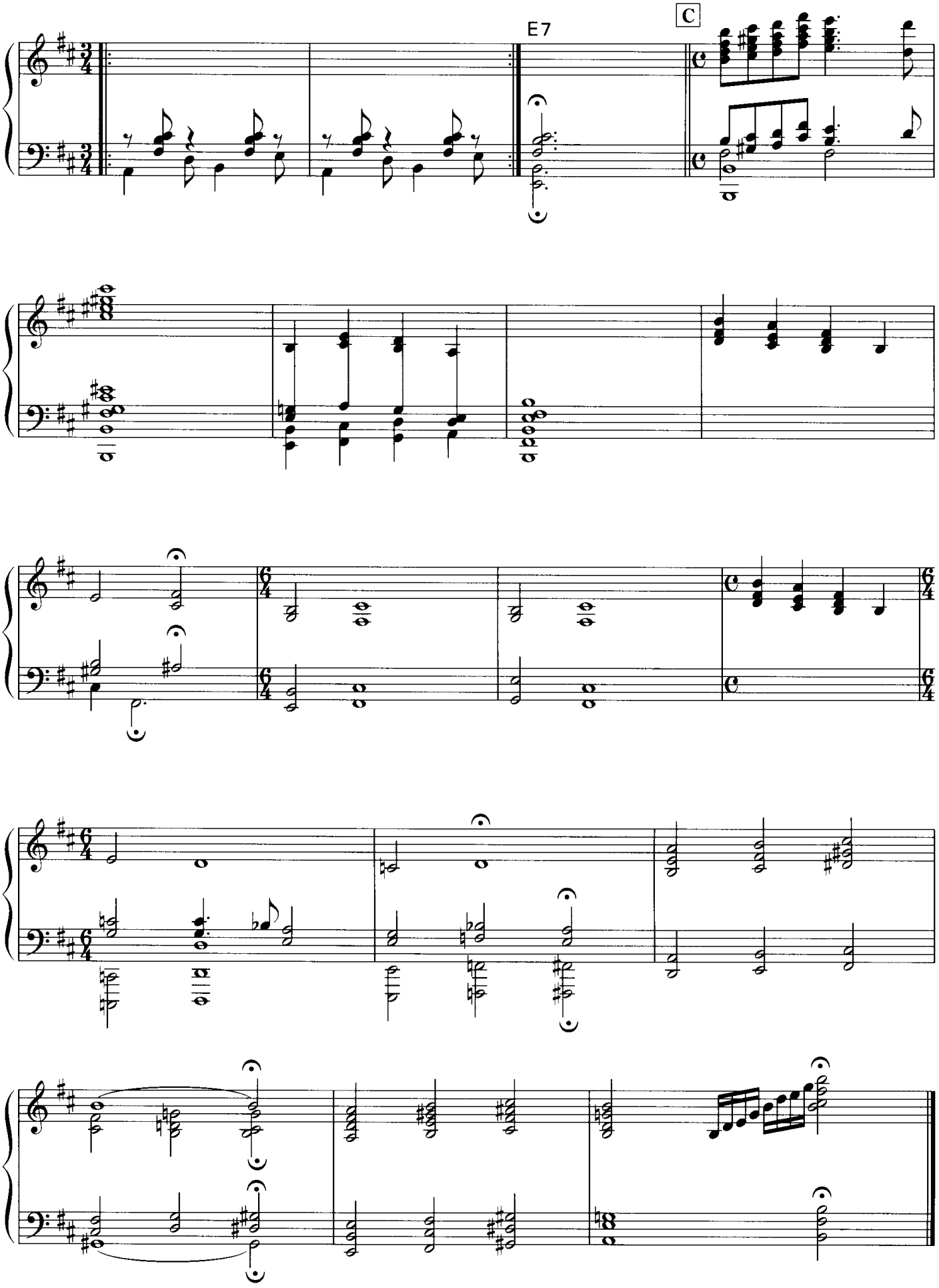



B1-B2
E♭△
Bm
Open X's
E♭△
D△
C△
Bm
Last time
E♭△
D△
D♭△
C△
3
B5
Bm
F♯7
Em7
E♭m
D.S.al Coda
Coda
Gradual ritard.


E7
C

Little Flamenco

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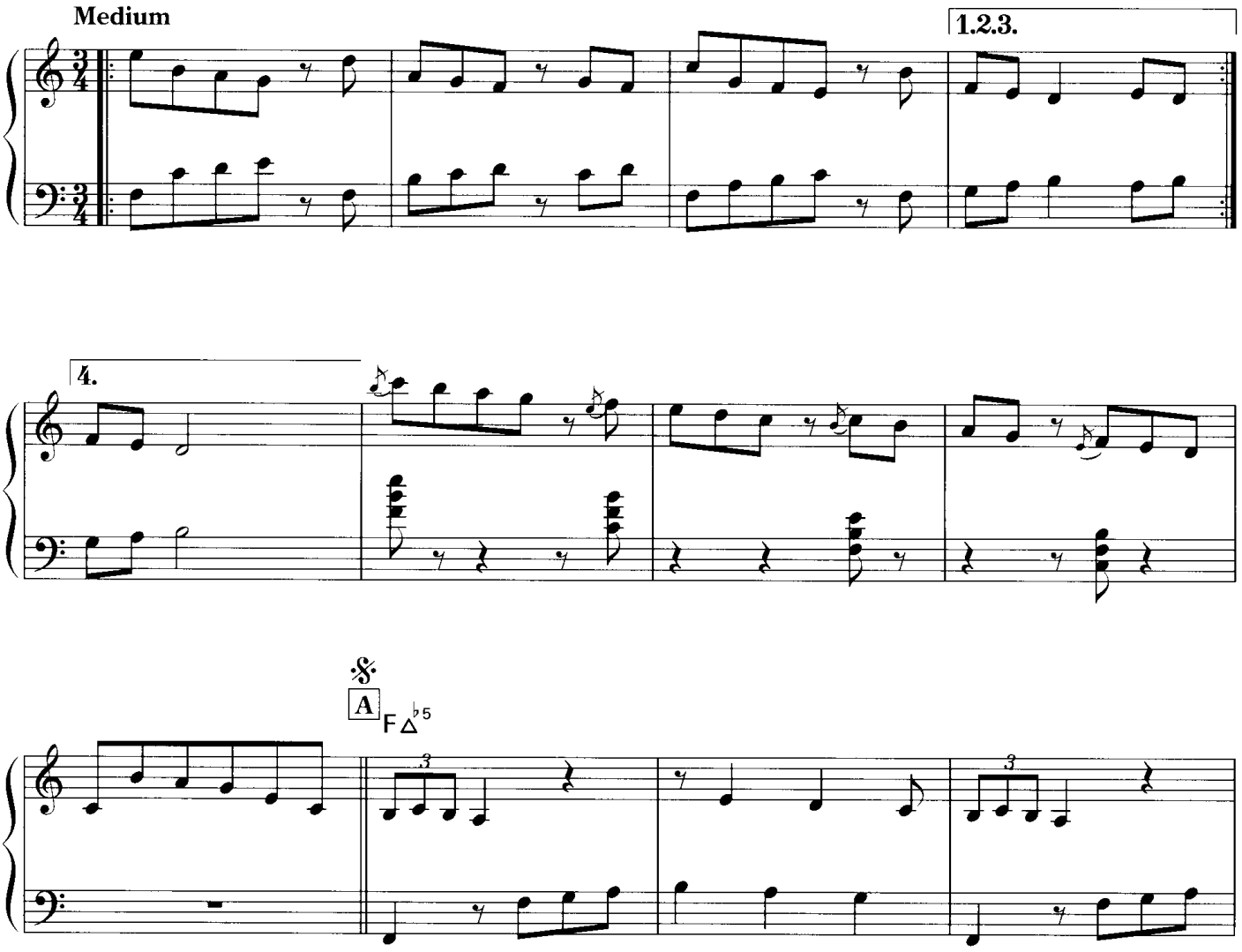

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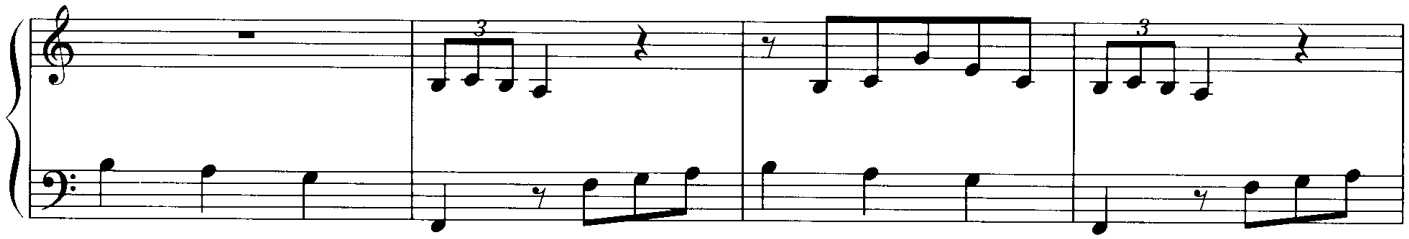
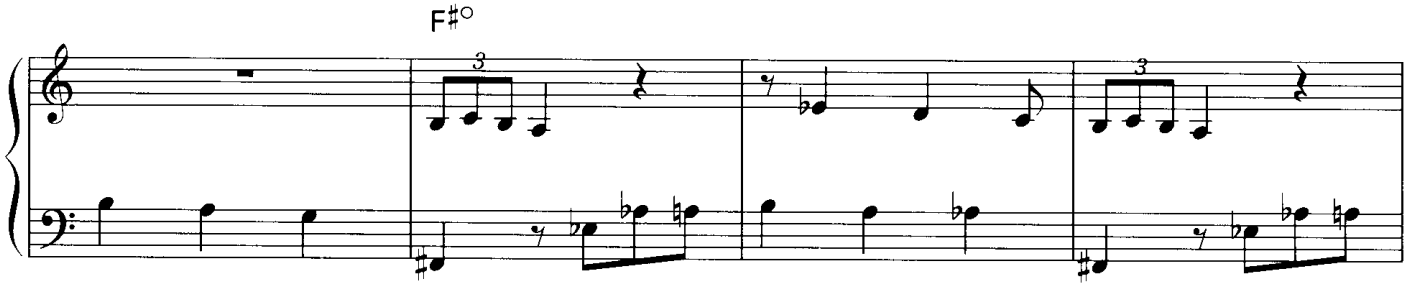
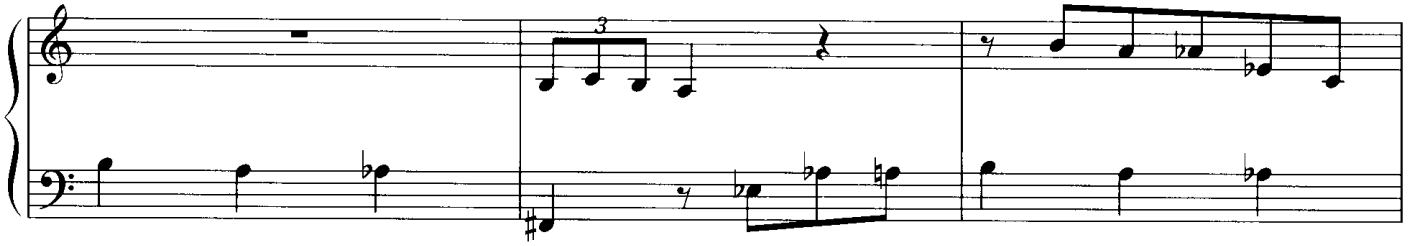
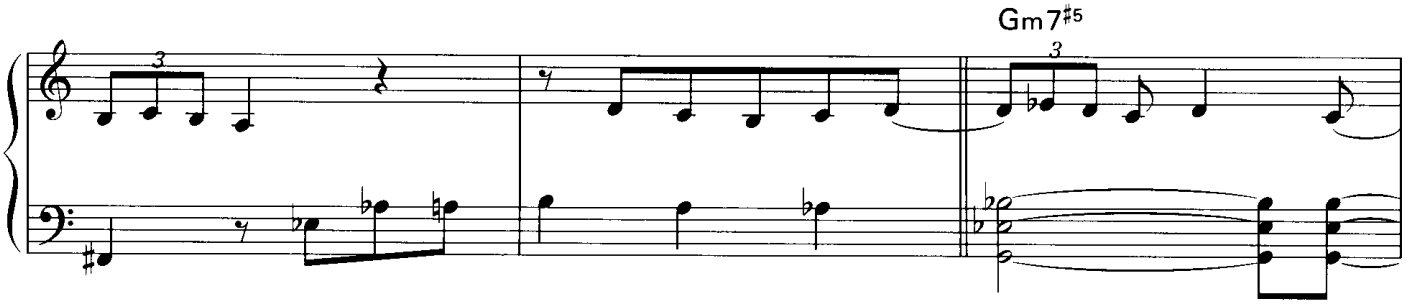
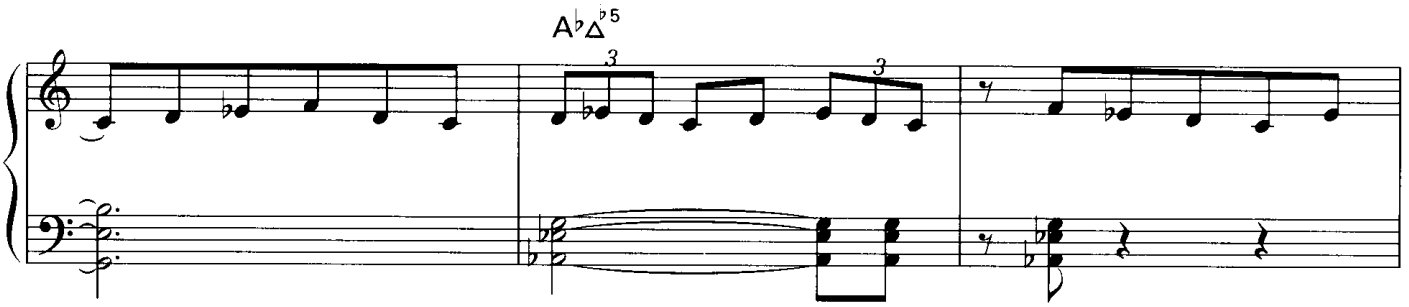
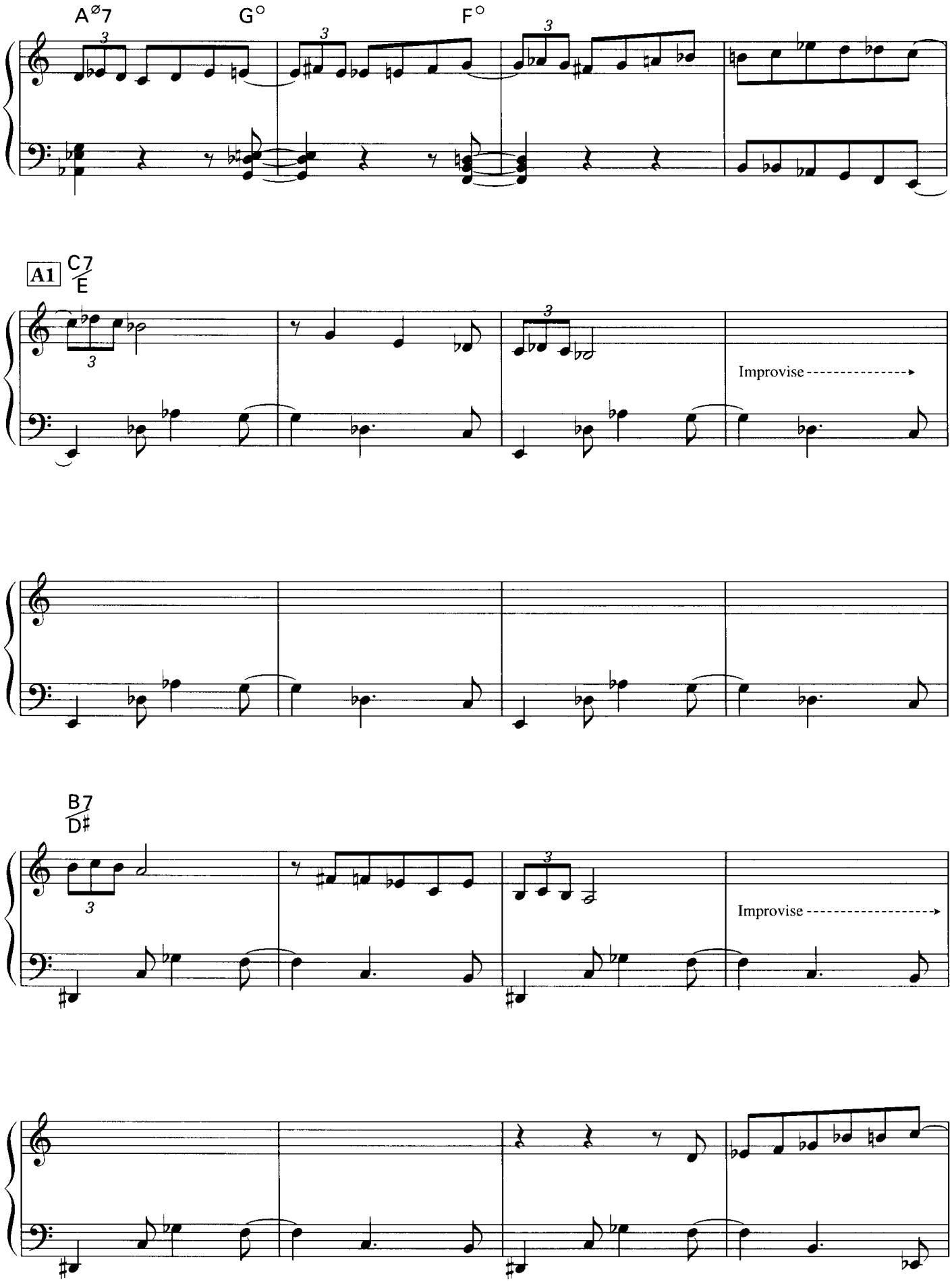


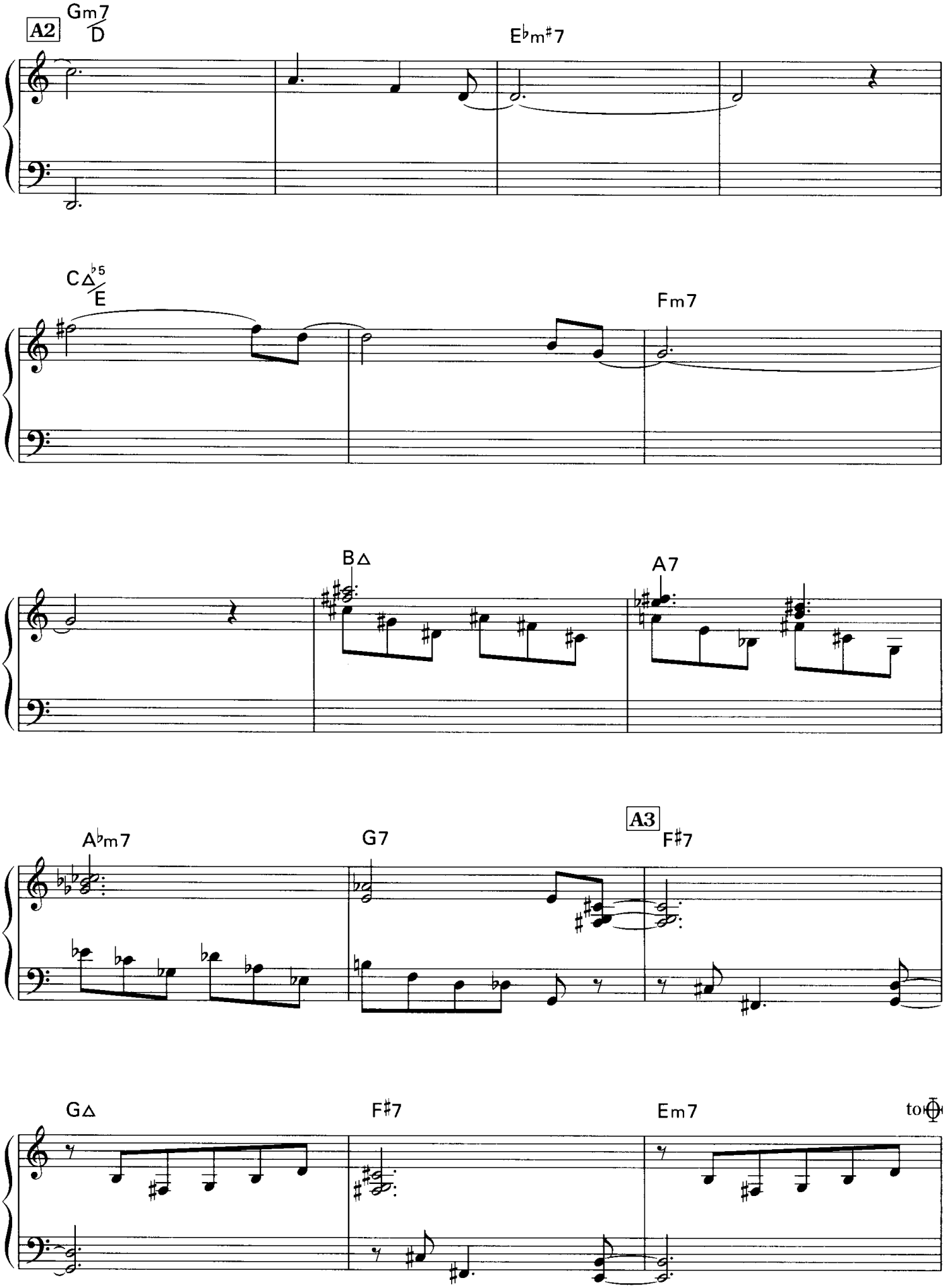

F♯°

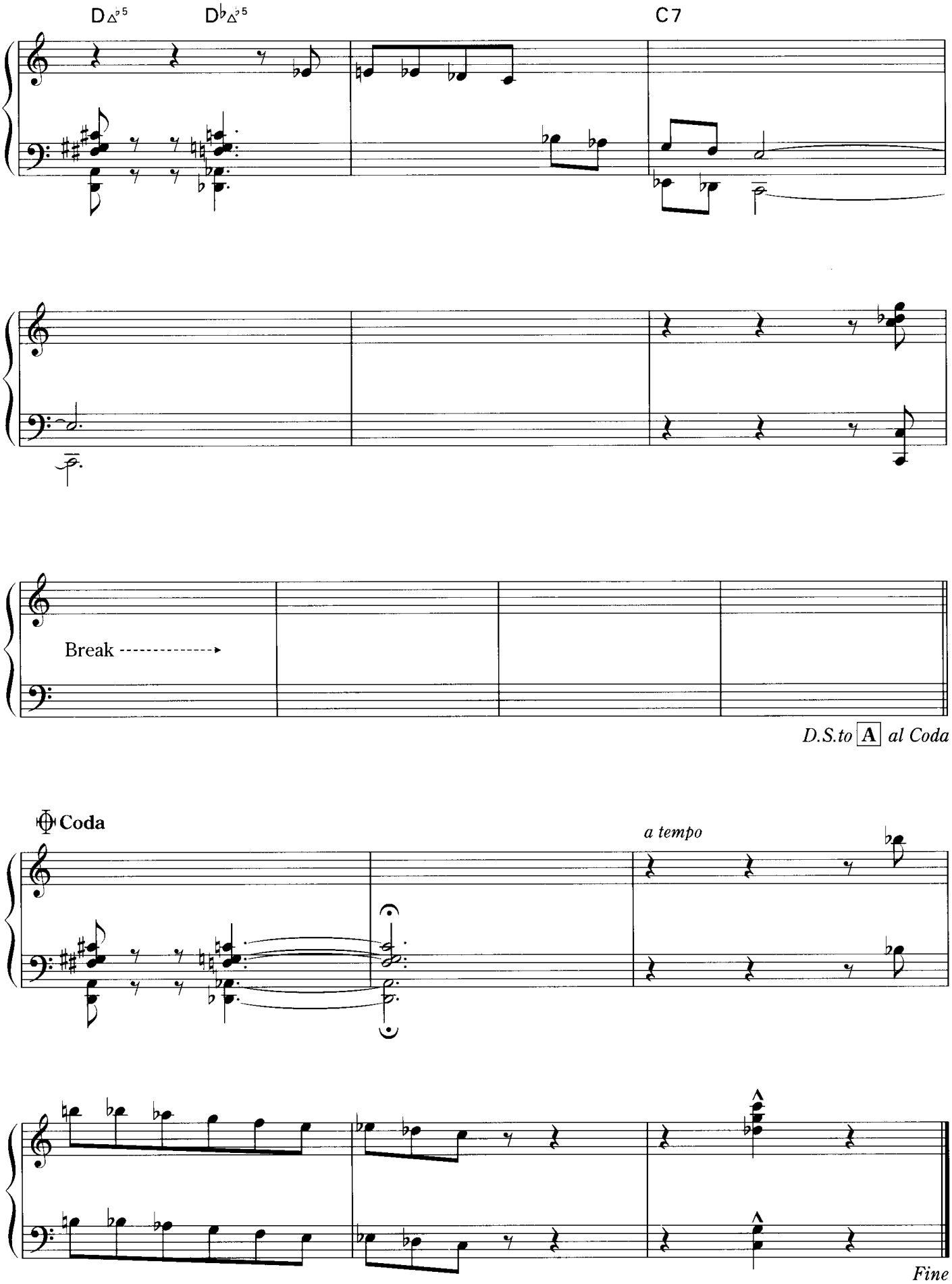



Gm7♯5


A♭Δ♭5


A∅7
G°
F°
A1
C7/E
Improvise
B7/D♯
Improvise


A2
Gm7/D
E♭m♯7
C△♭5/E
Fm7
B△
A7
A♭m7
G7
A3
F♯7
G△
F♯7
Em7
to


D△♭5
D♭△♭5
C7
Break
D.S.to A al Coda
Coda
a tempo
Fine

Early Afternoon Blues

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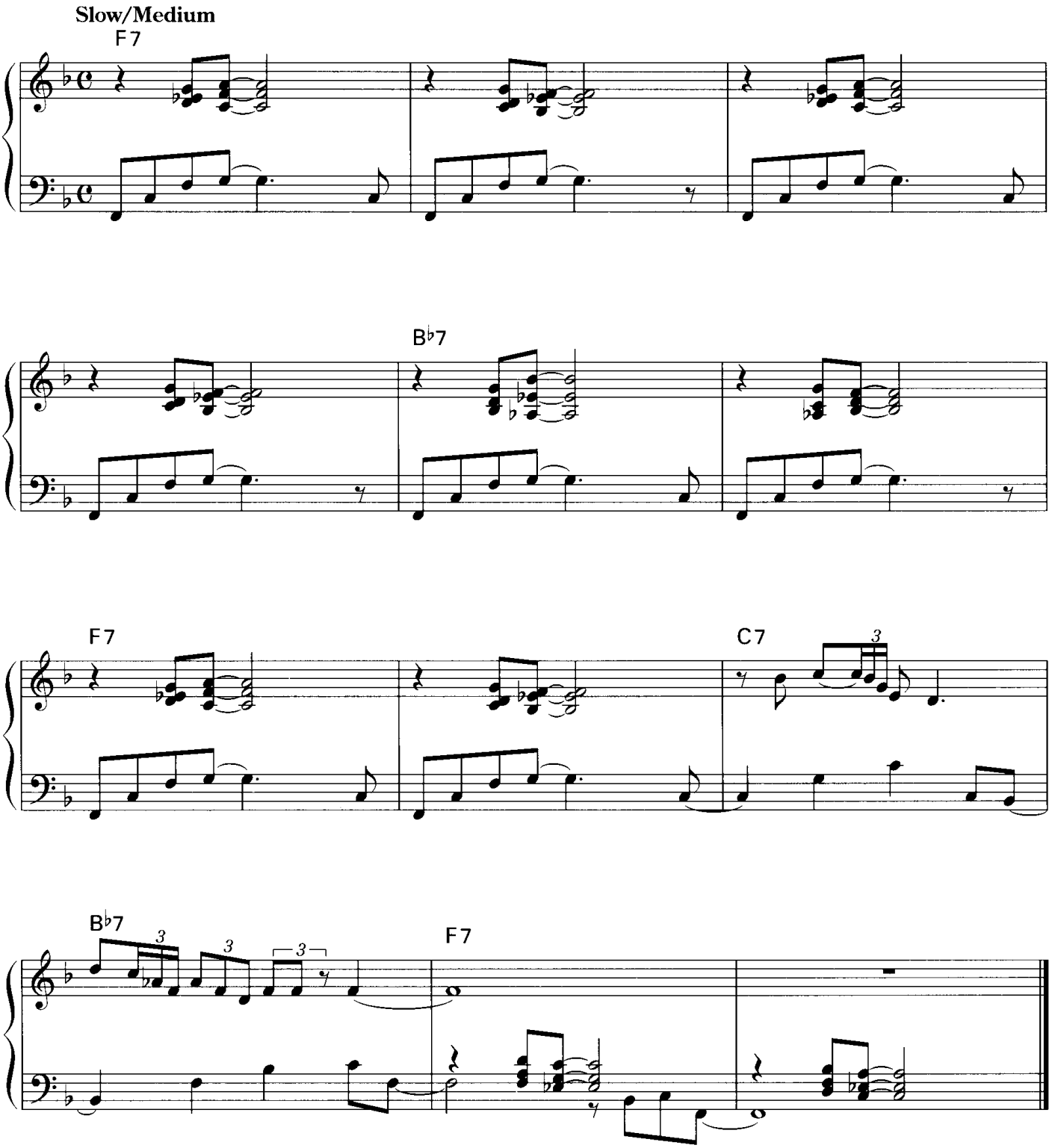

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Hand Me Down

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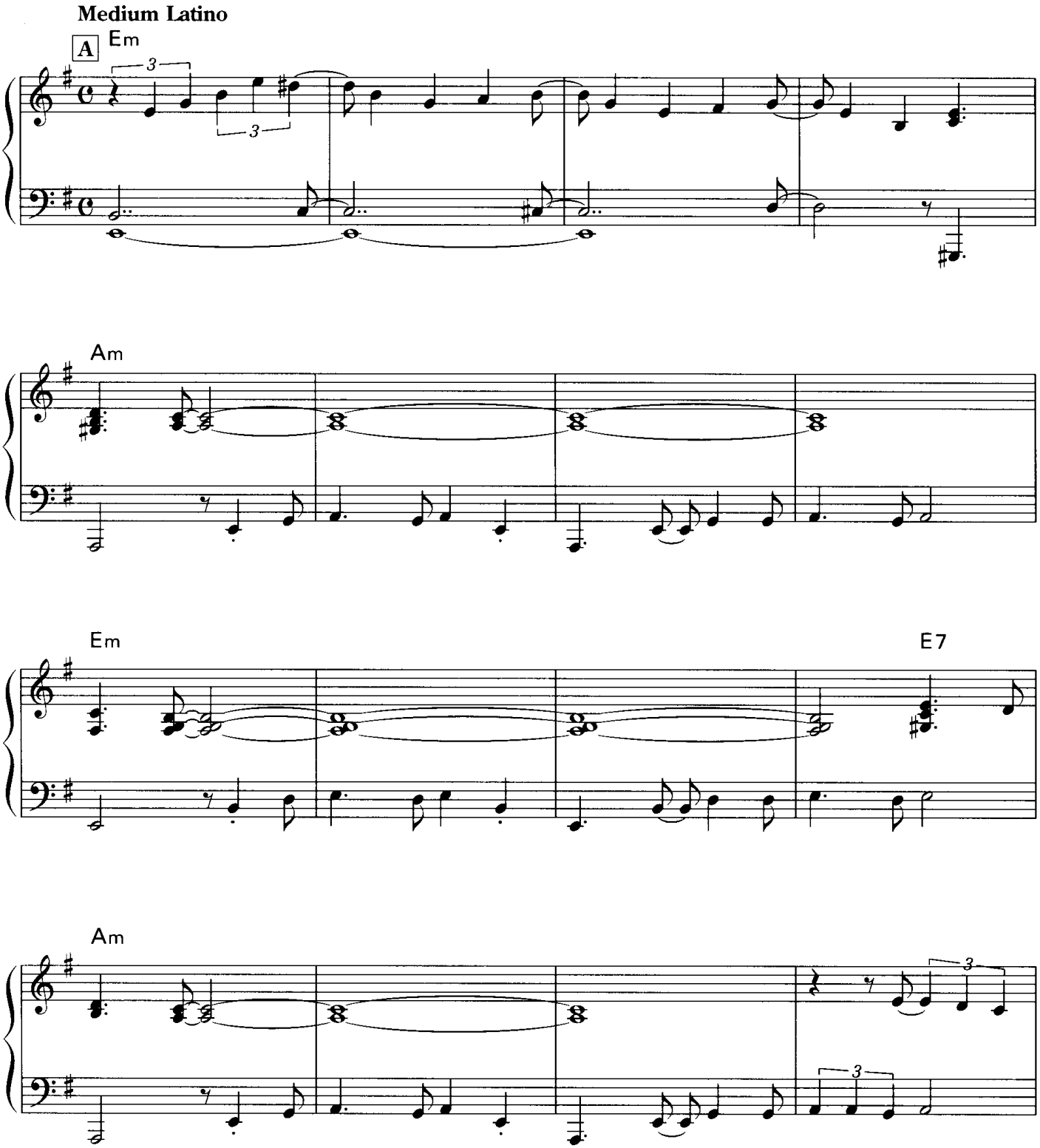

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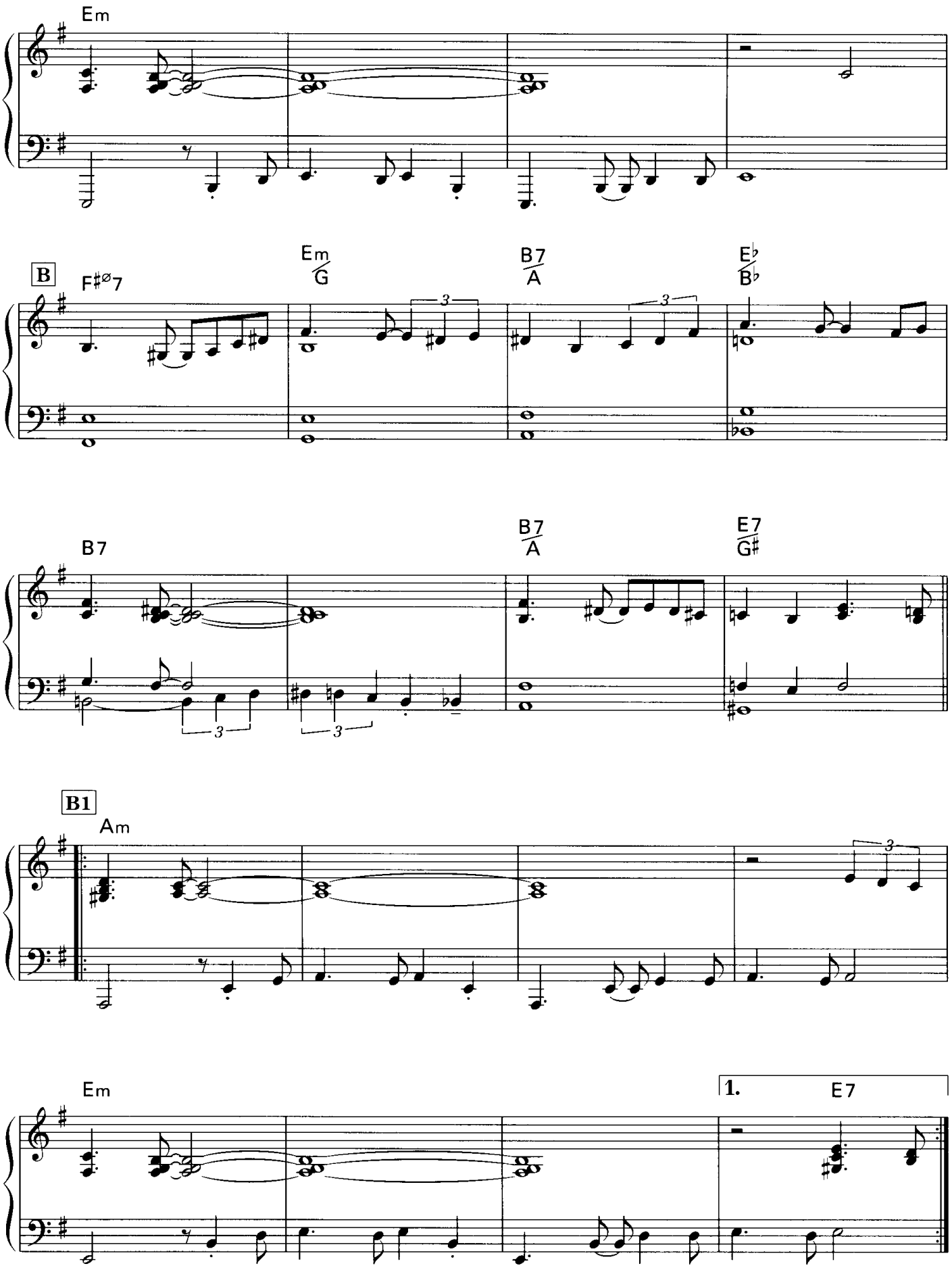
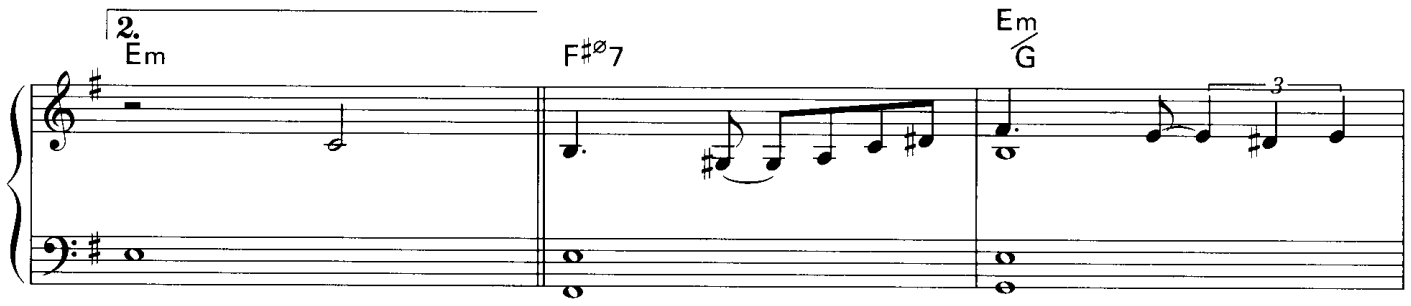
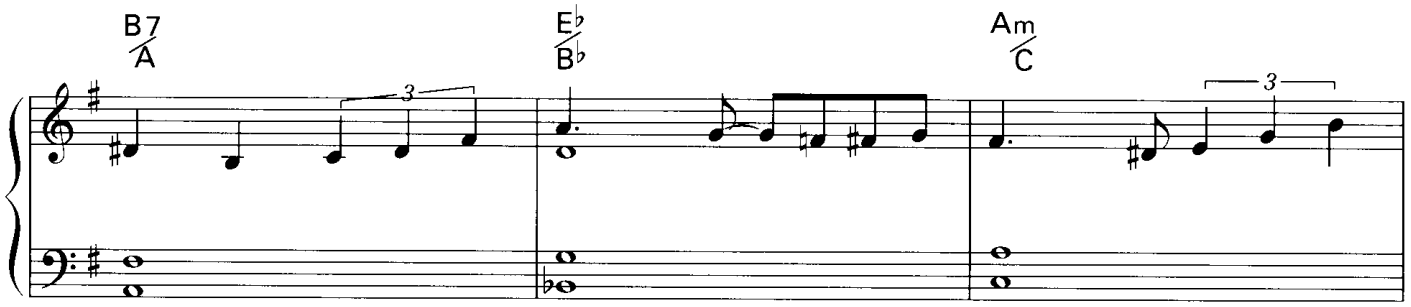
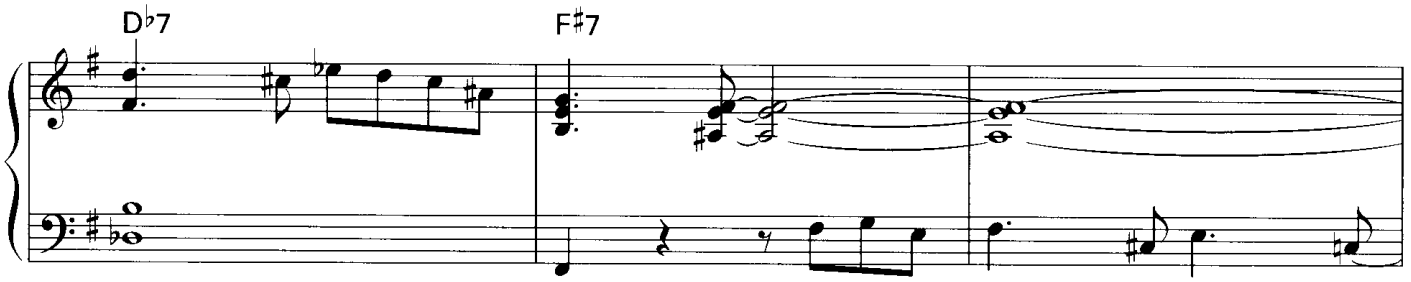
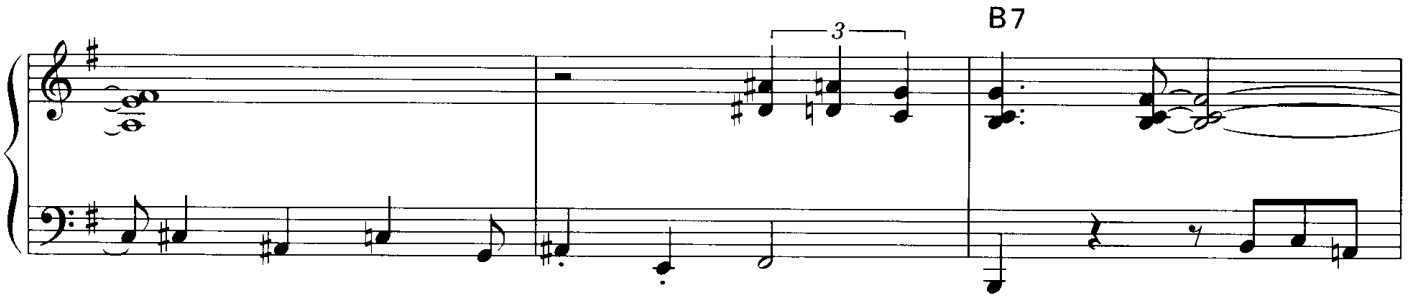


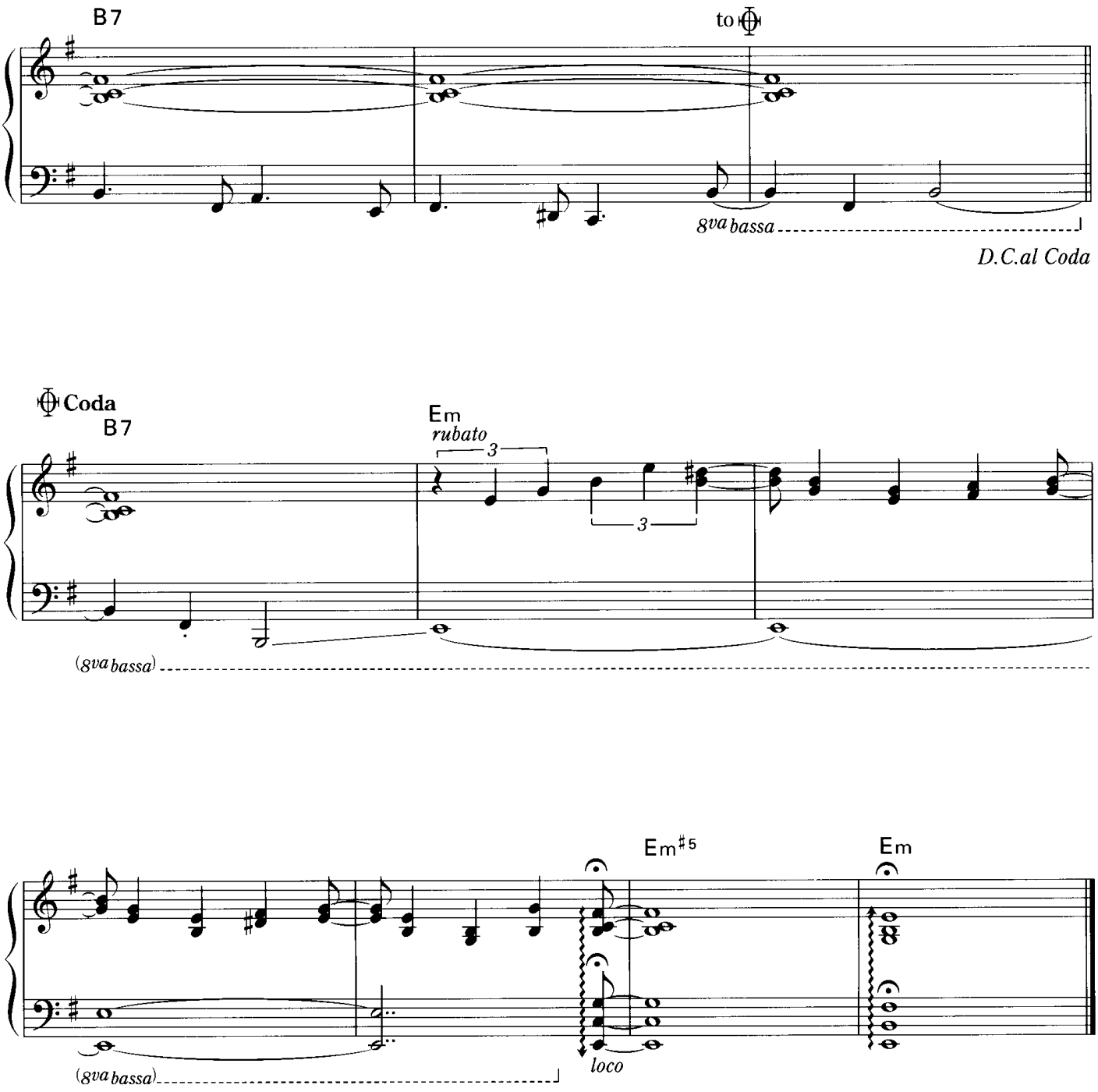
真木音





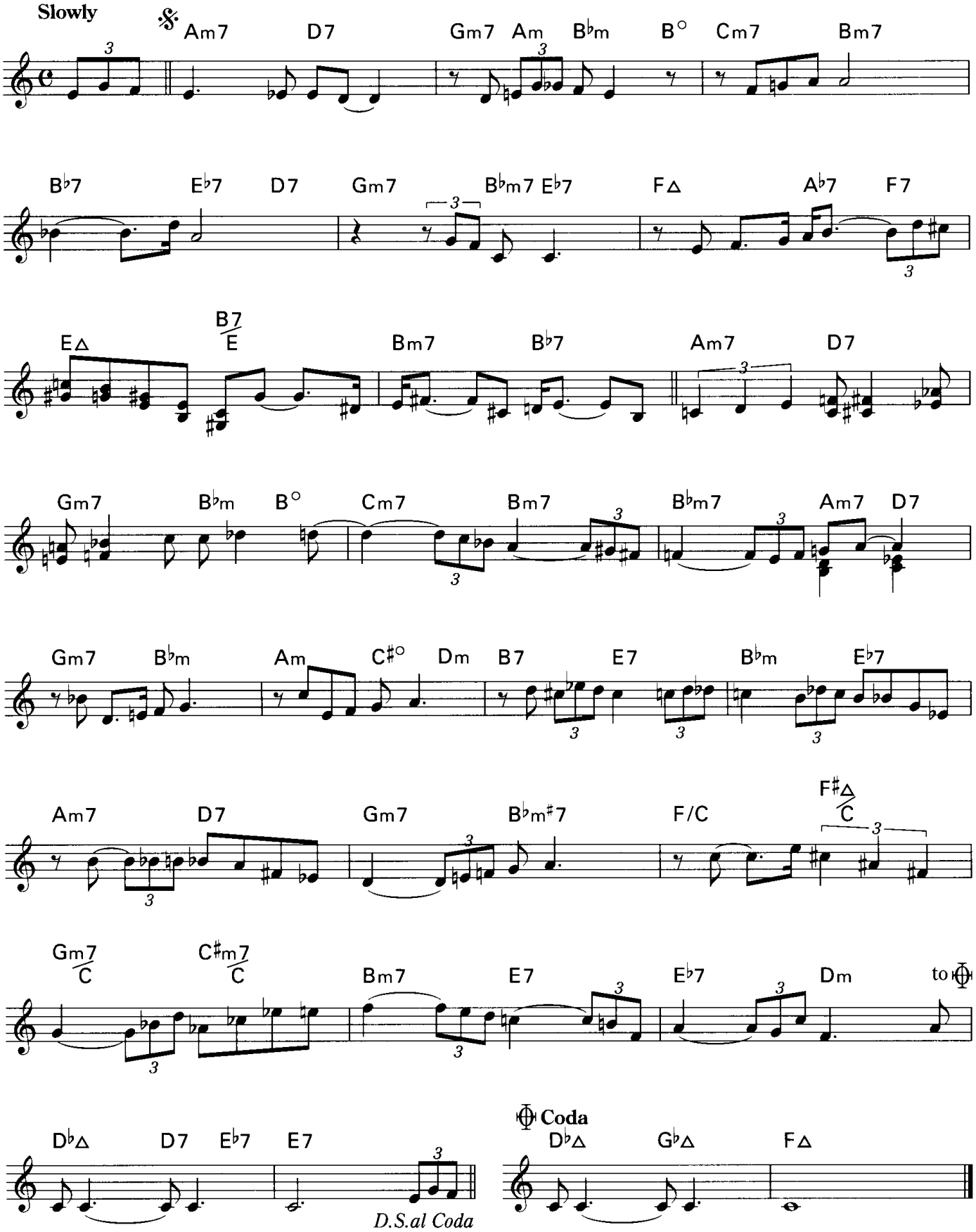





B7
to
8va bassa
D.C.al Coda
Coda
B7
Em
rubato
3
3
(8va bassa)
Em♯5
Em
(8va bassa)
loco

Compassion

Composed and Arranged by Chick Corea



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真木音

Wigwam

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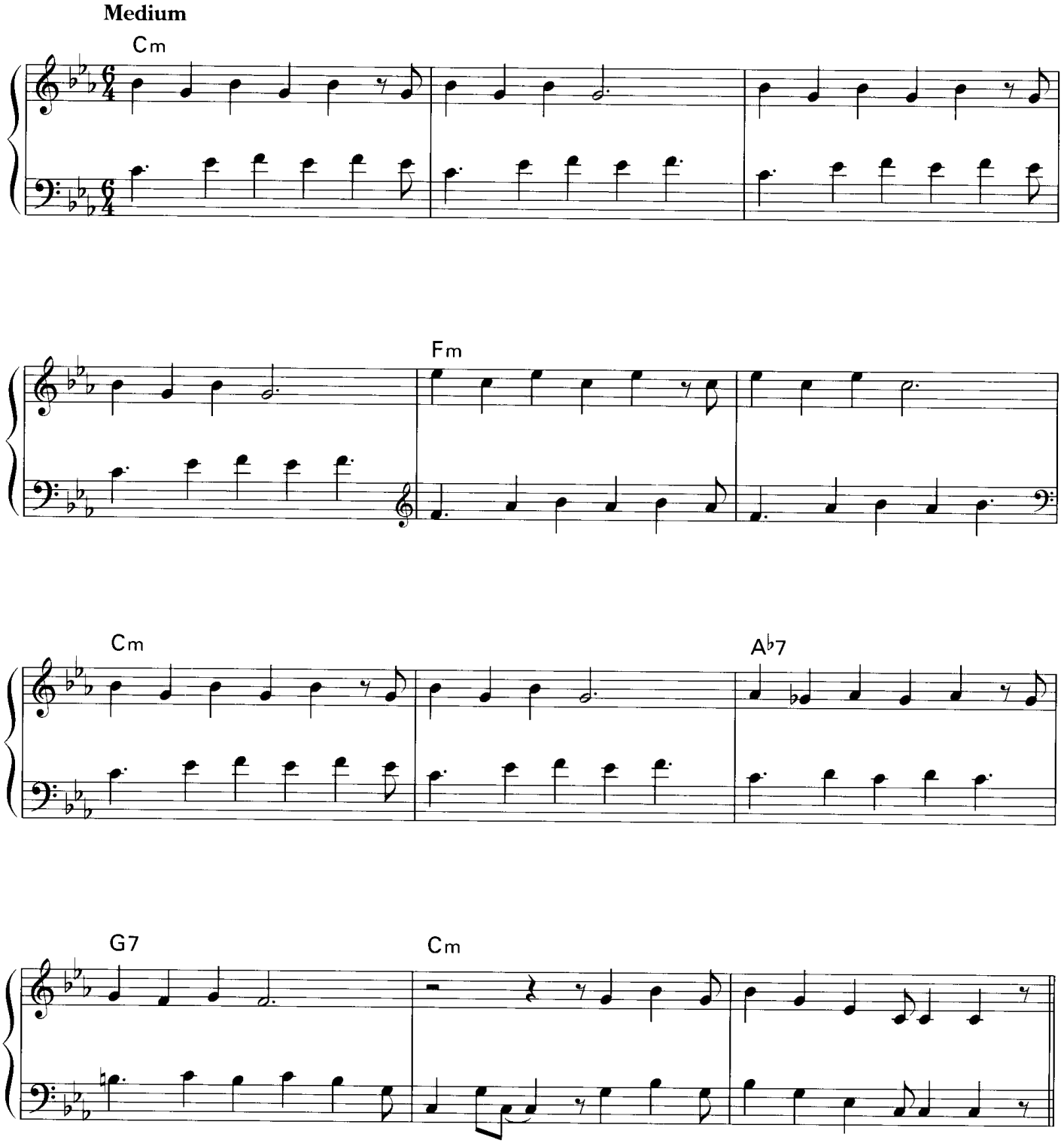

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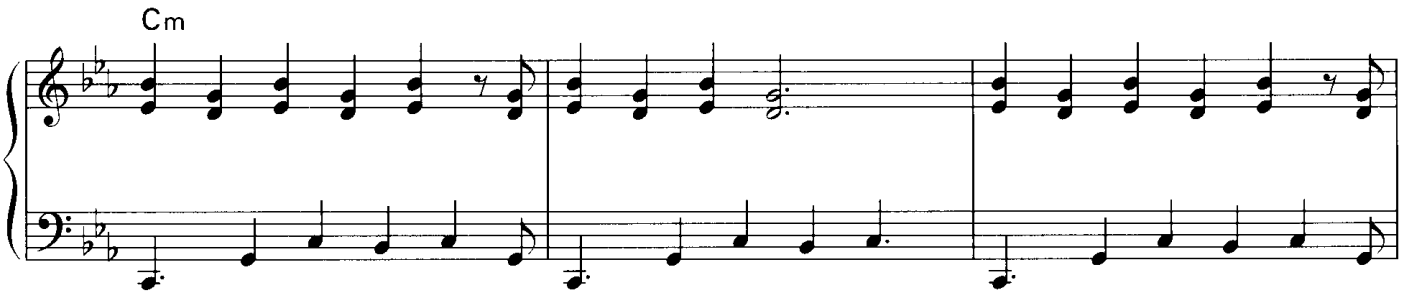
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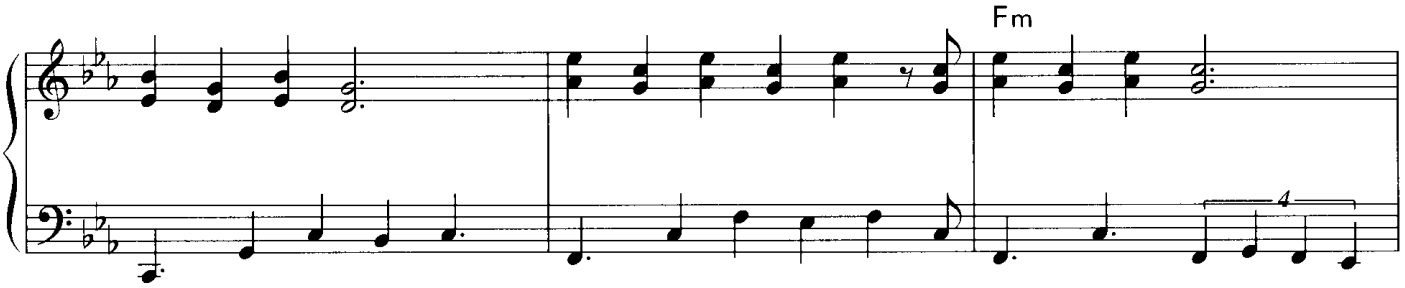
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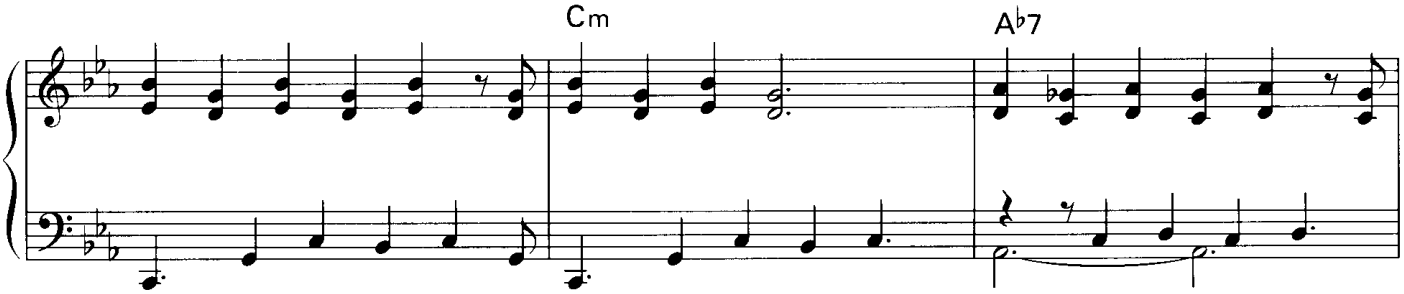
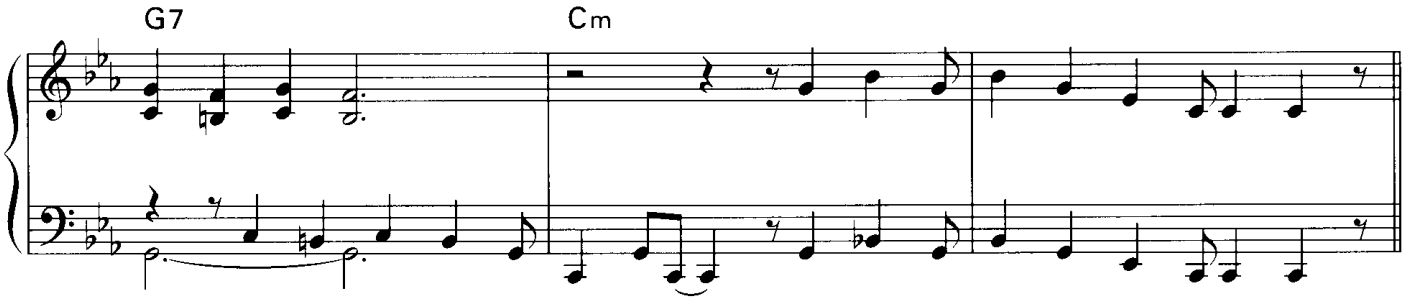
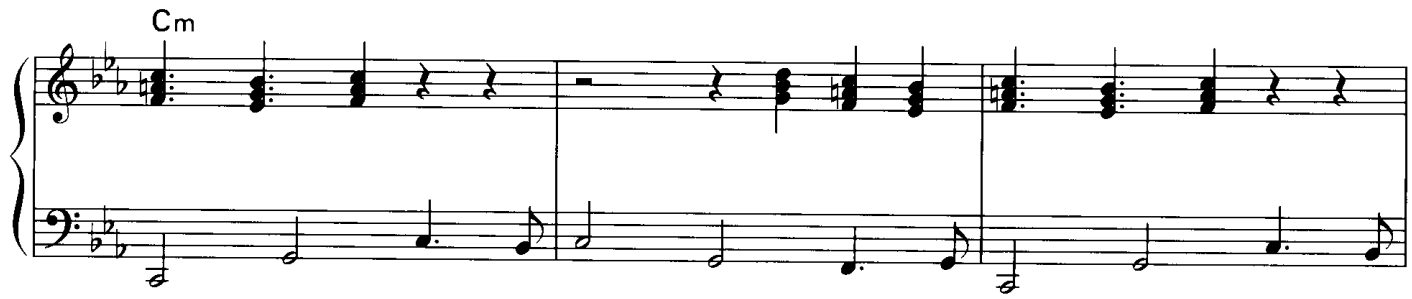
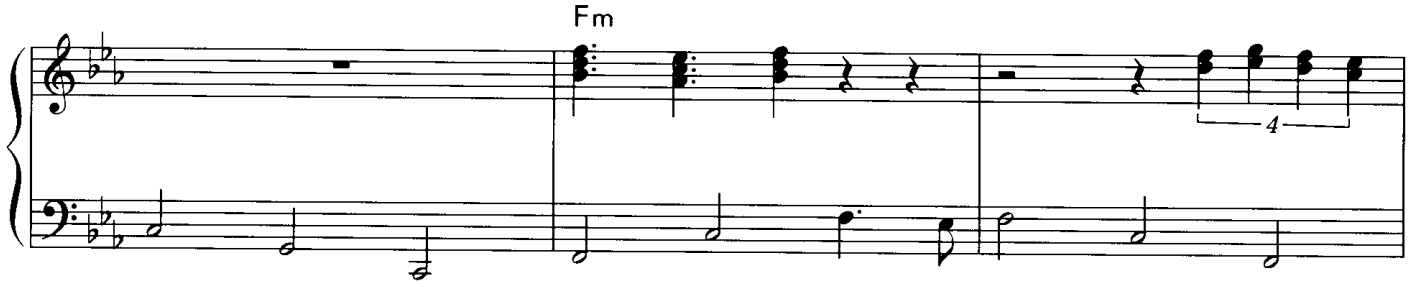

Cm
A♭7

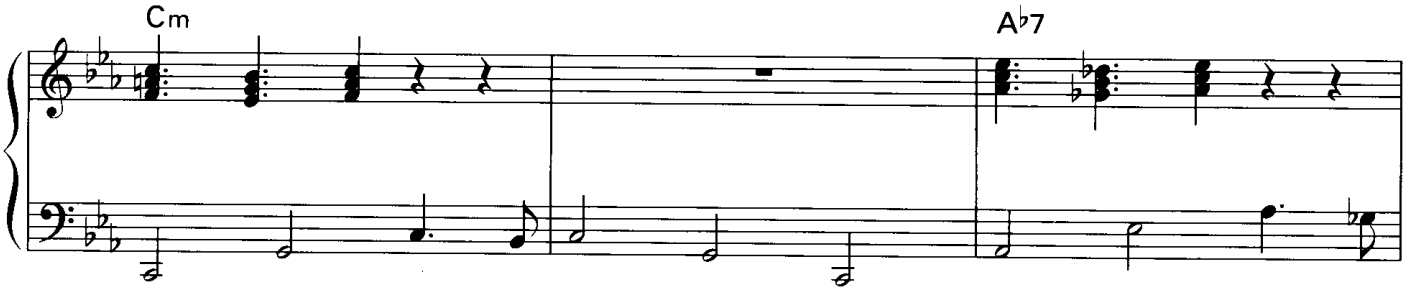

G7
Cm

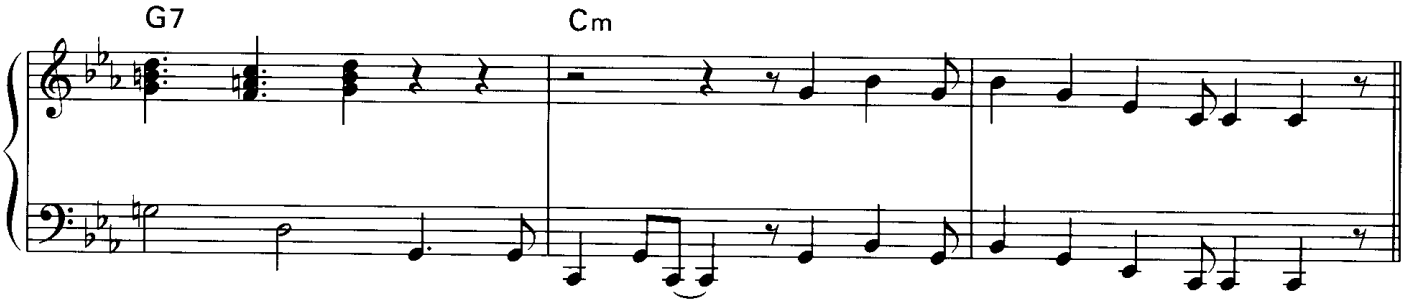
吳木吉

Makion









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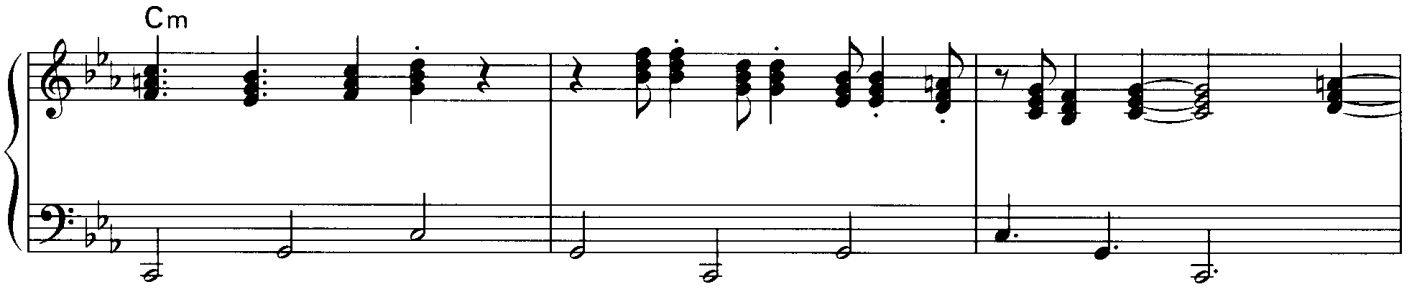

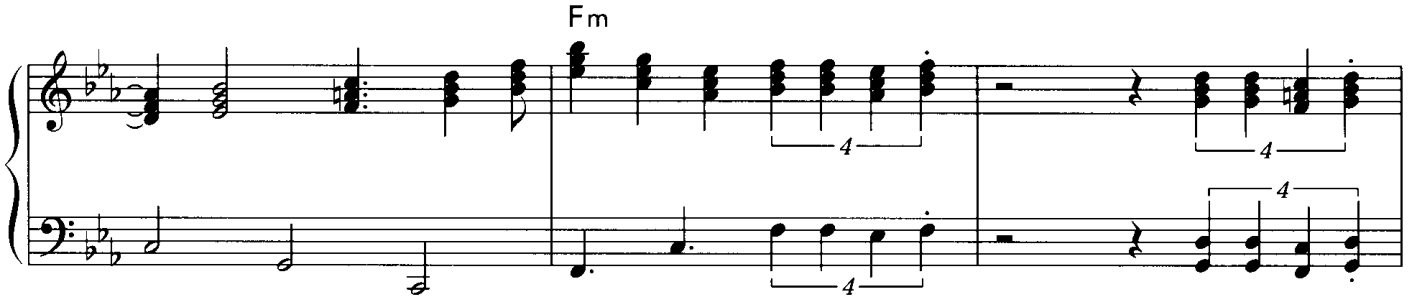

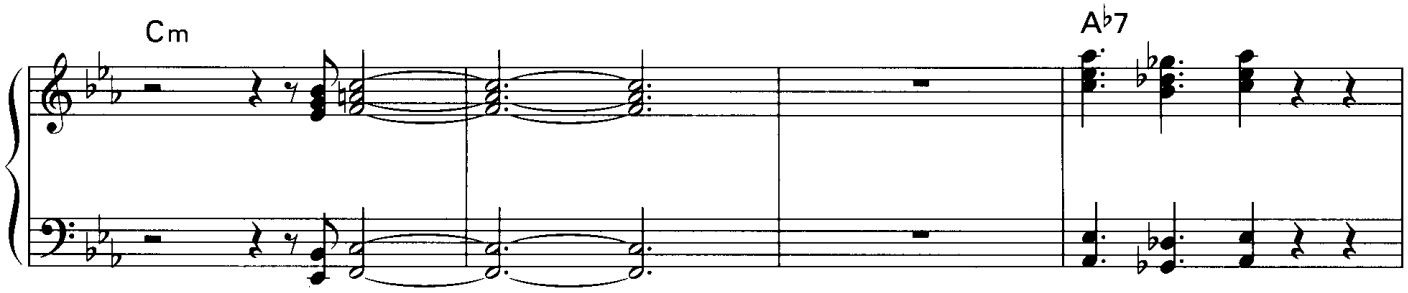

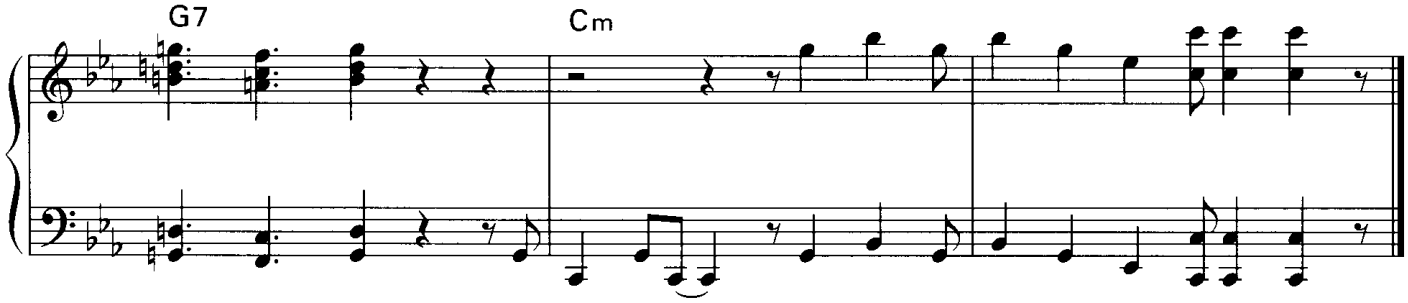

Sifu

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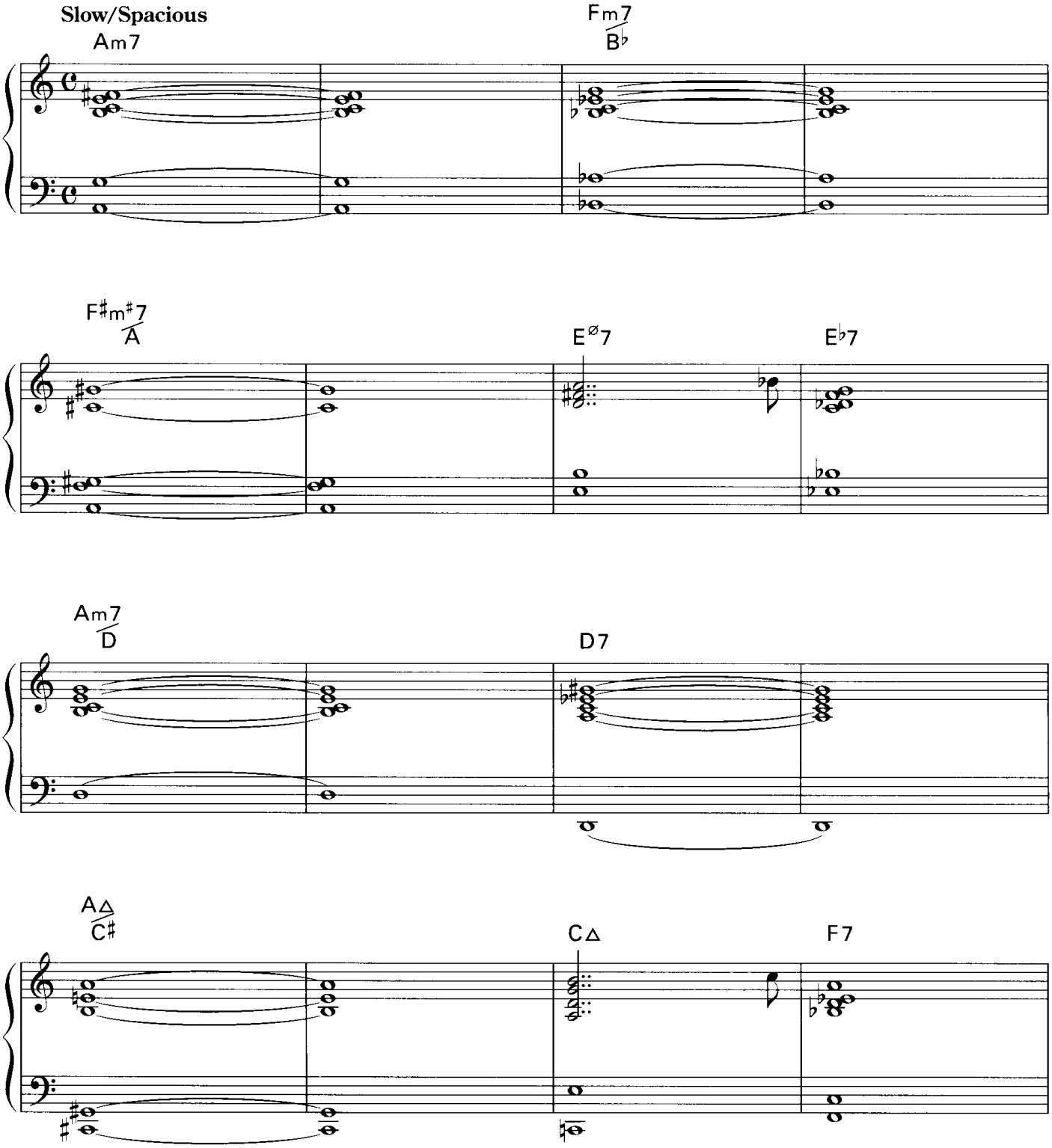

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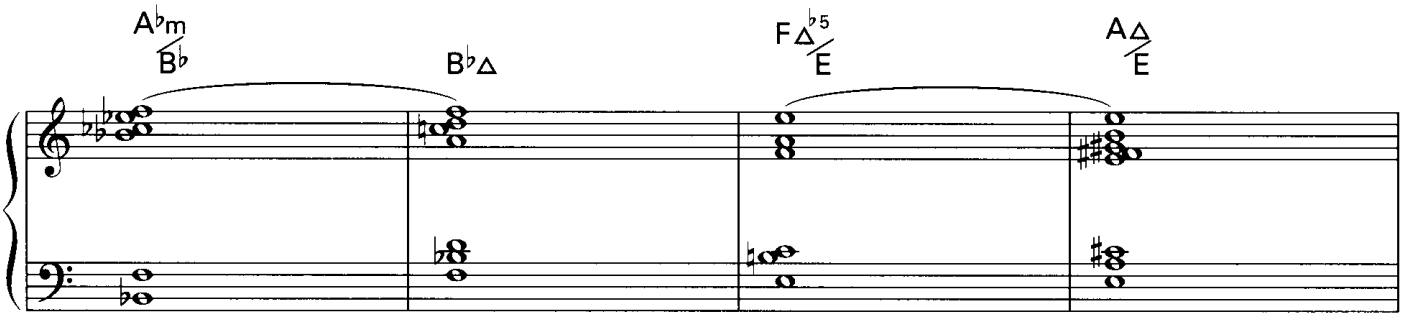

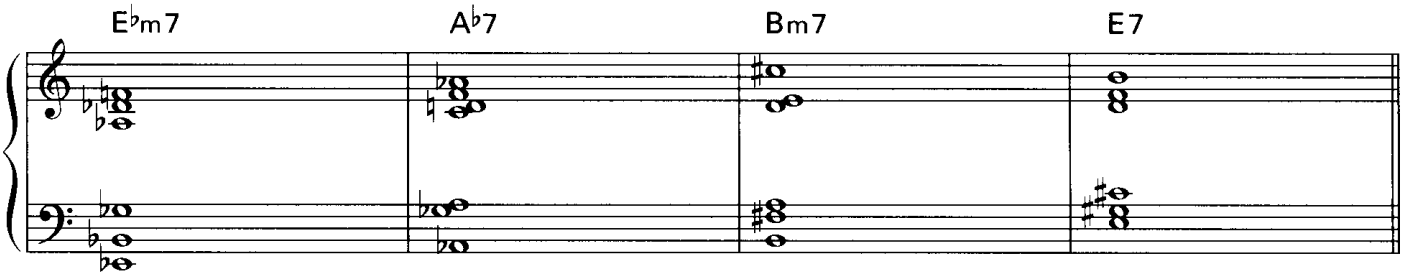

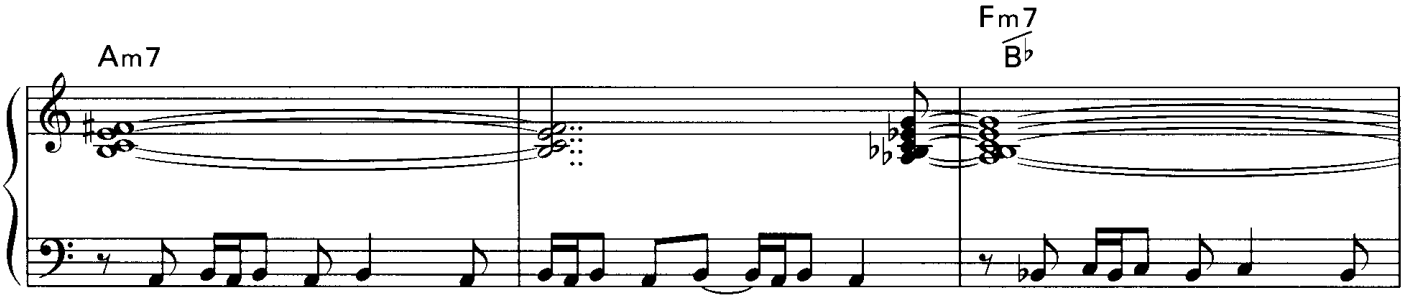

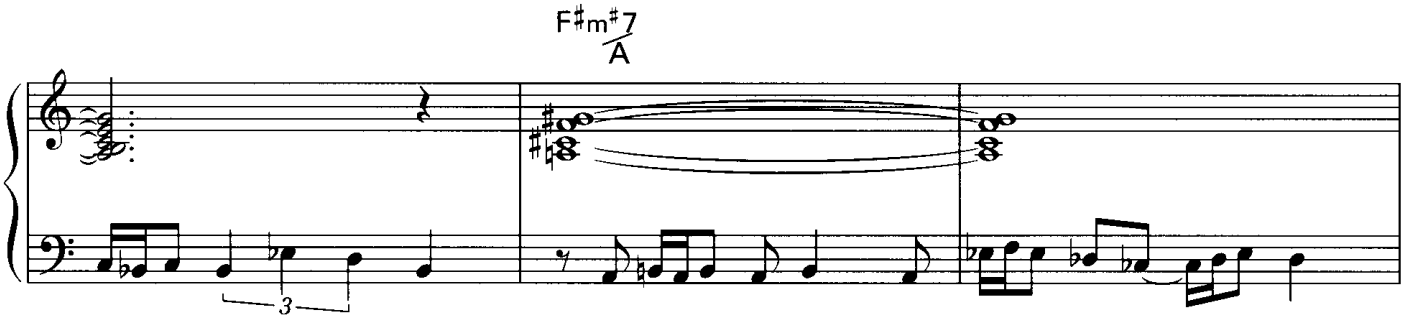

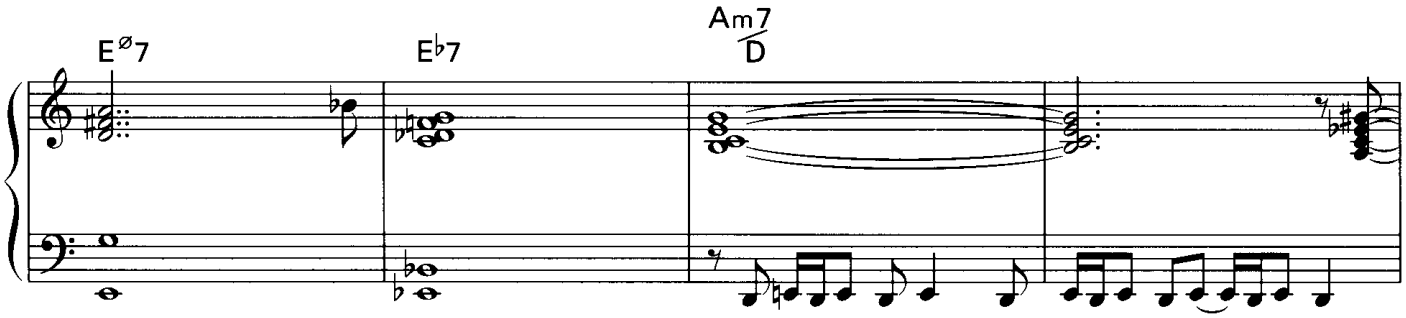

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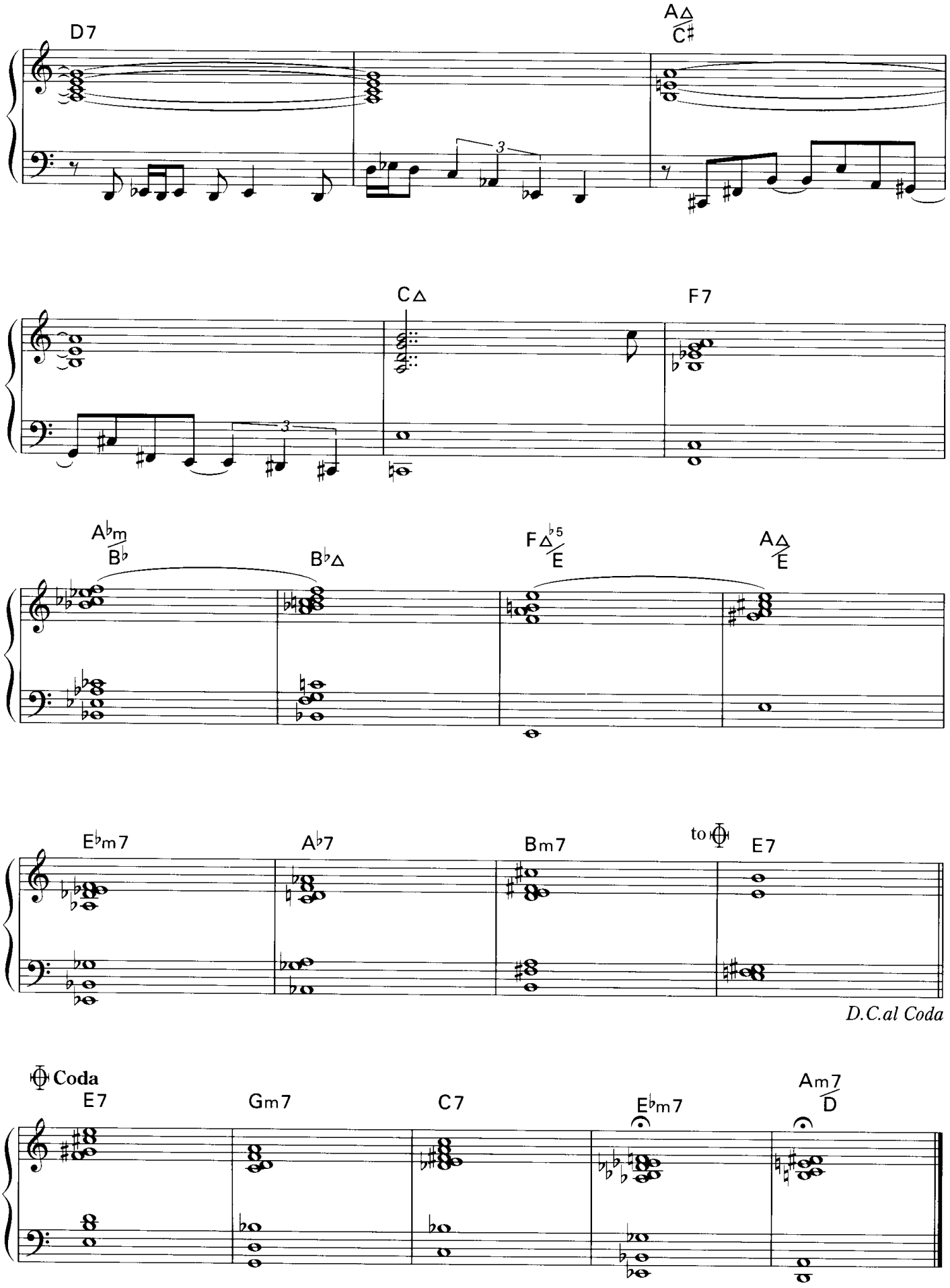
D7
A△/C♯
C△
F7
A♭m/B♭
B♭△
F△♭5/E
A△/E
E♭m7
A♭7
Bm7
to Coda
E7
D.C.al Coda
Coda
E7
Gm7
C7
E♭m7
Am7/D

Double Image

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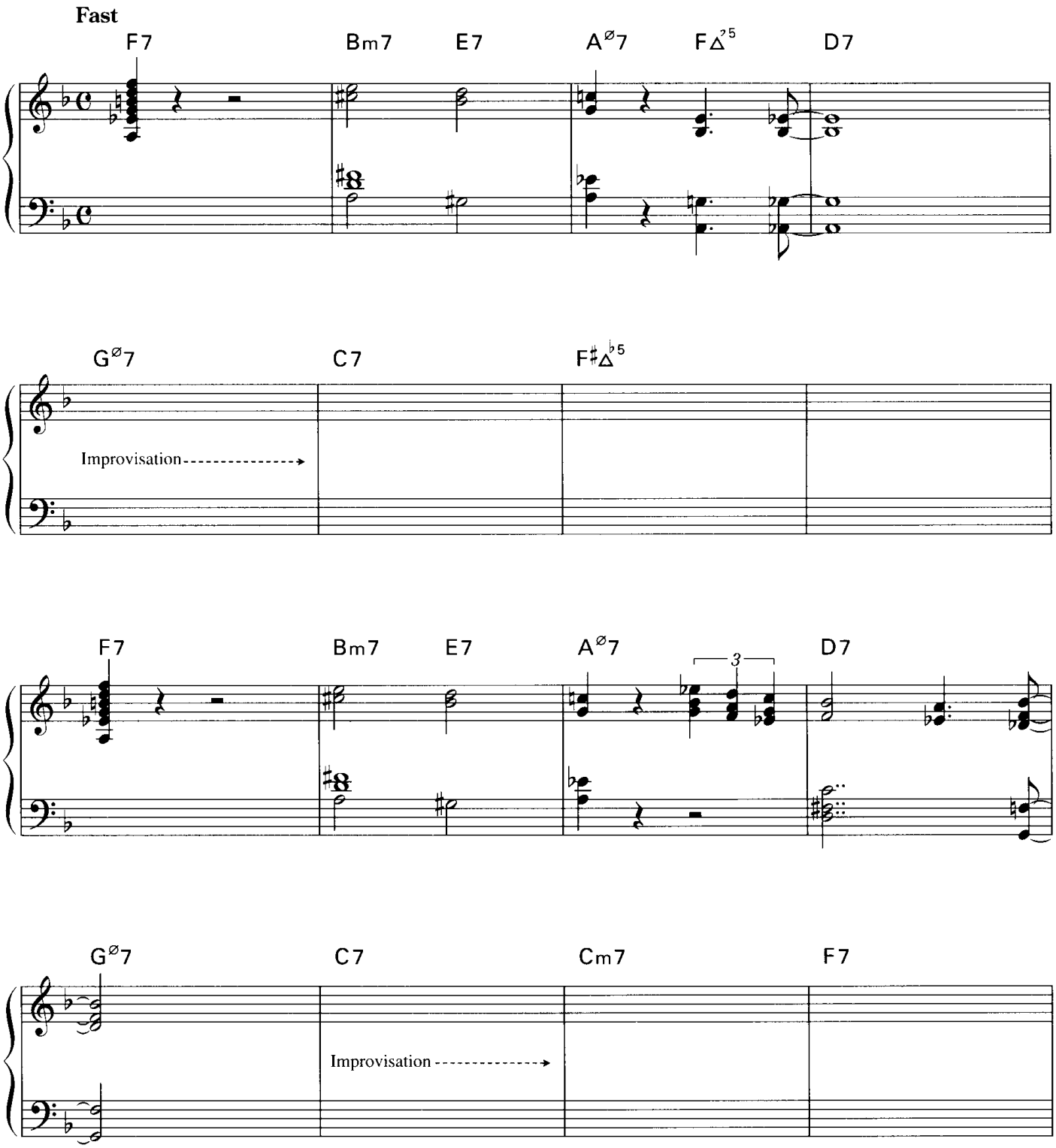

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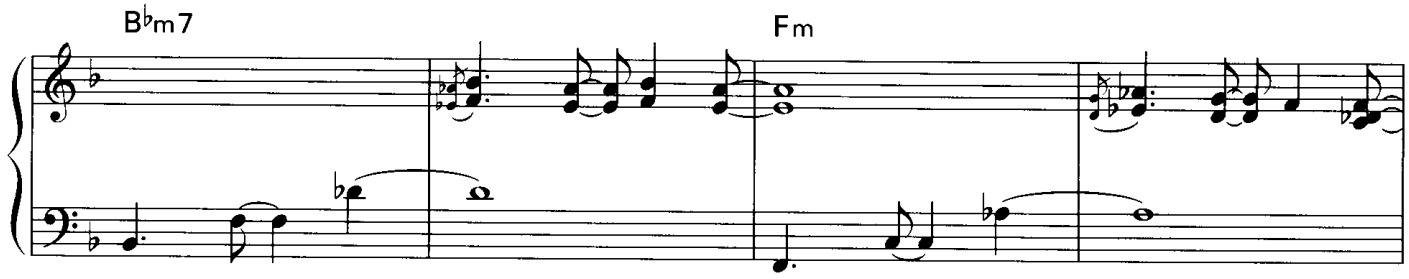
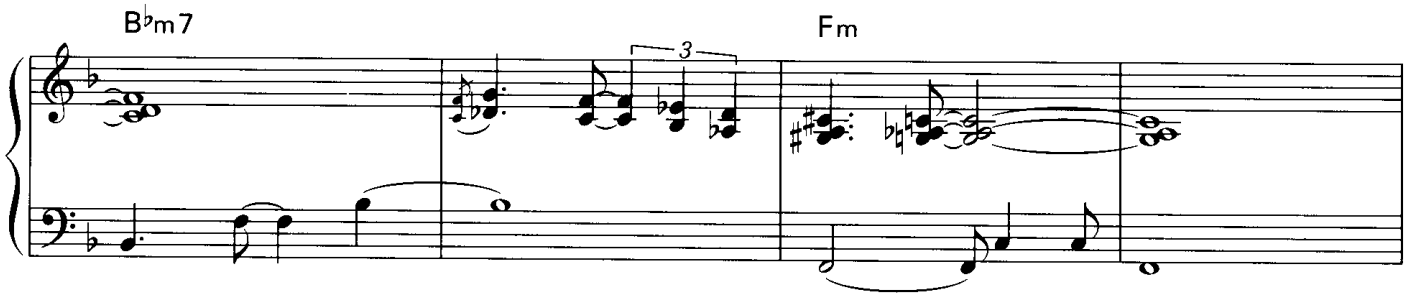
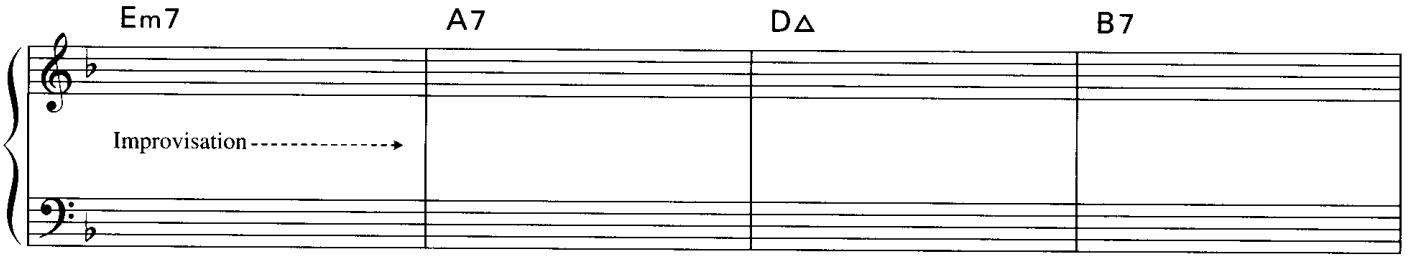
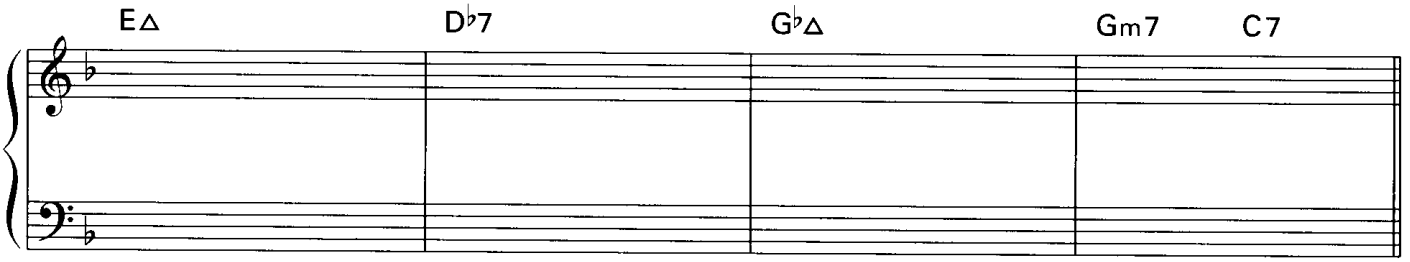
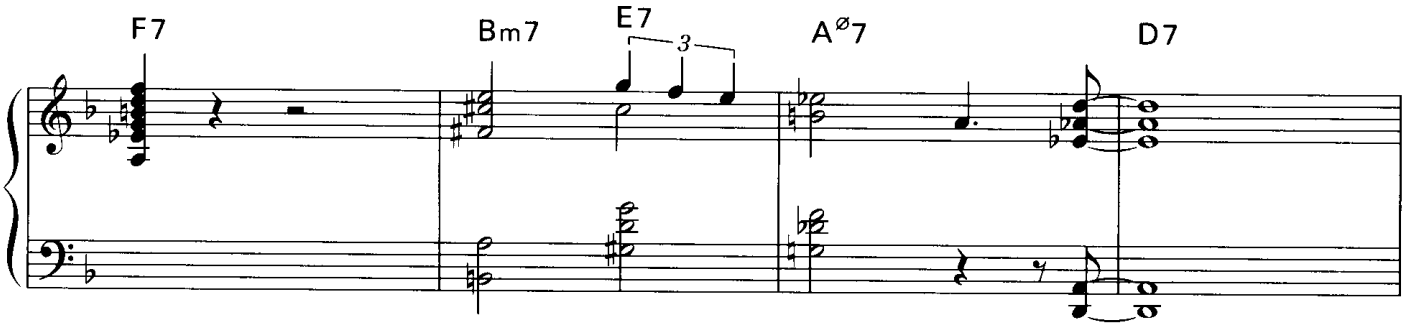

B♭m7
Fm


B♭m7
3
Fm


Em7
A7
D△
B7
Improvisation


E△
D♭7
G♭△
Gm7
C7


F7
Bm7
E7
3
A∅7
D7

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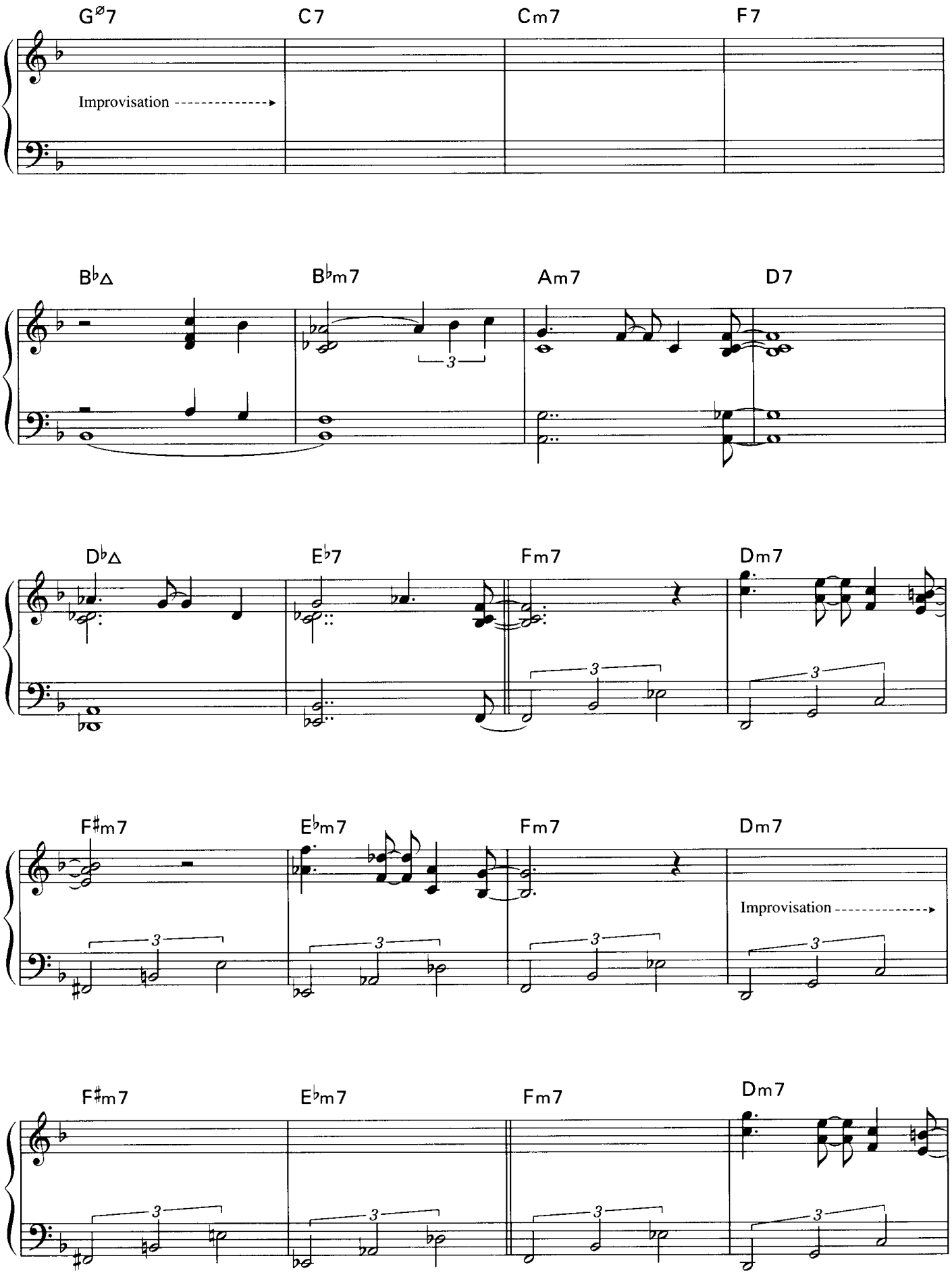
G∅7
C7
Cm7
F7
Improvisation
B♭△
B♭m7
Am7
D7
D♭△
E♭7
Fm7
Dm7
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Fm7
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F♯m7
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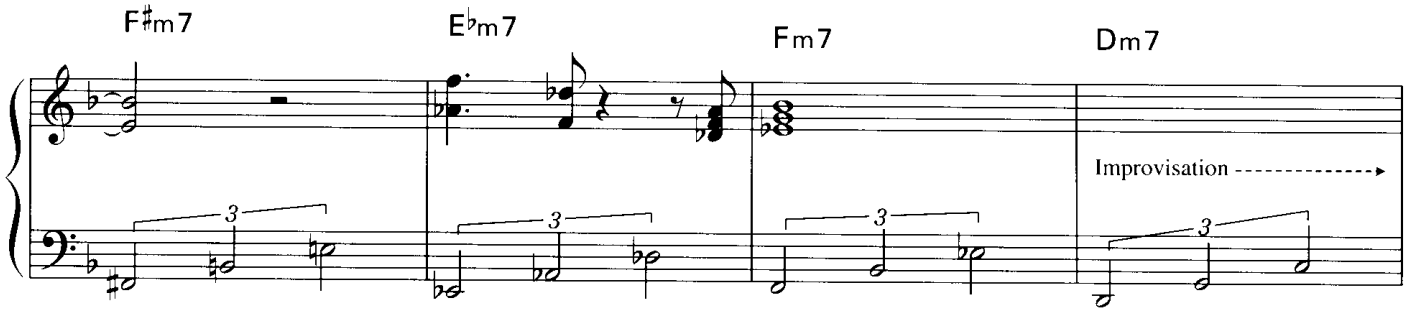
Fm7
Dm7


F♯m7
E♭m7
Fm7
Dm7
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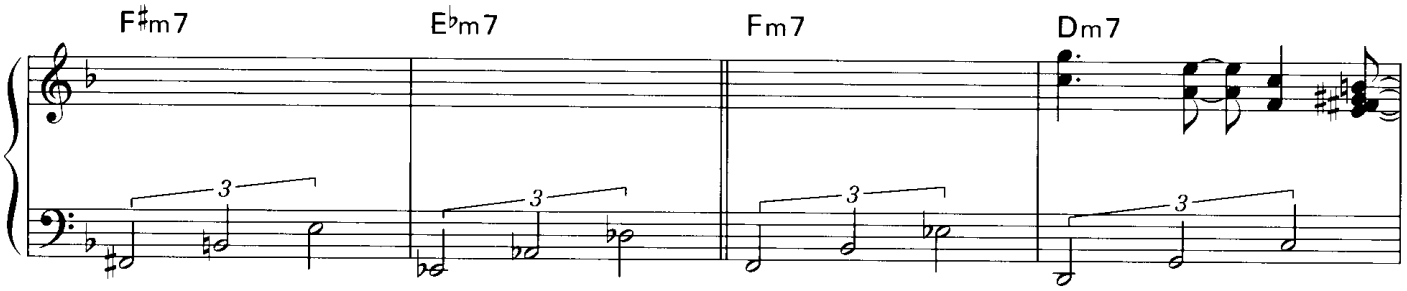
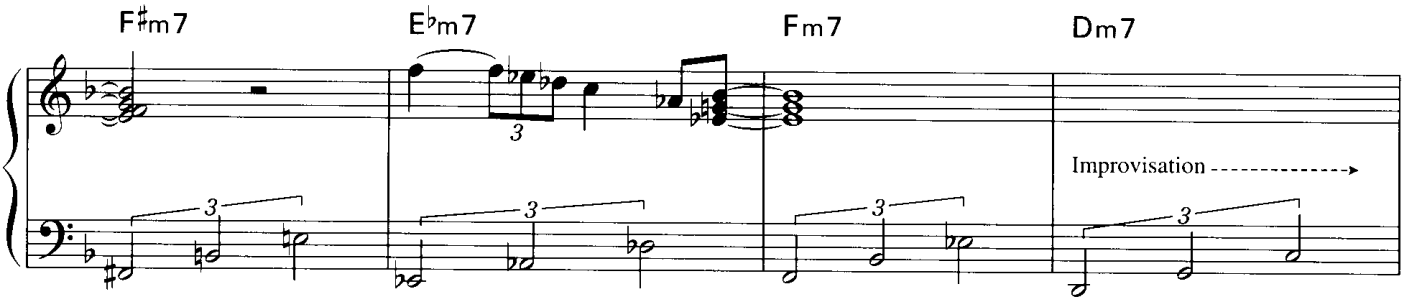

F♯m7
E♭m7
Fm7
Dm7


F♯m7
E♭m7
Fm7
Dm7
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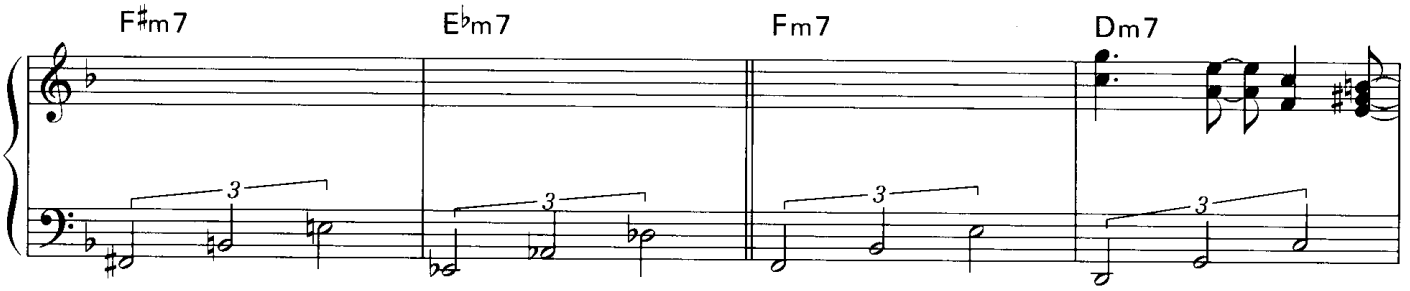
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E♭m7
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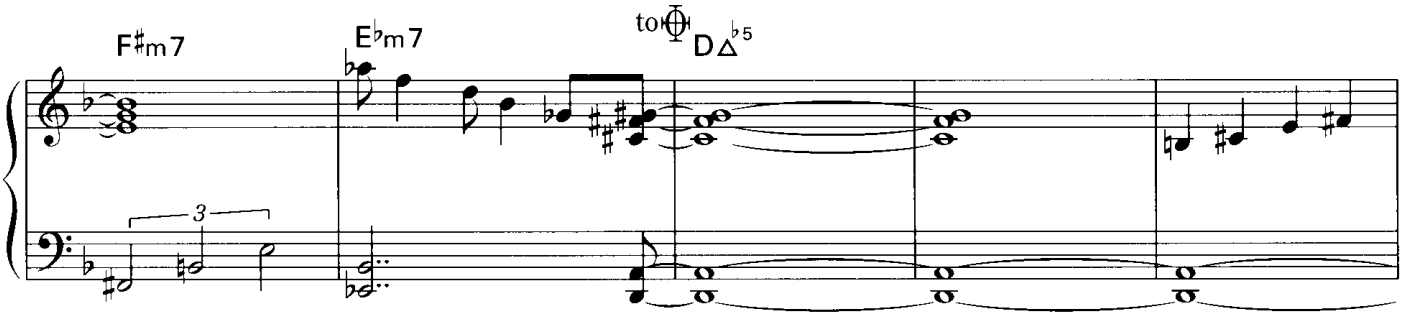
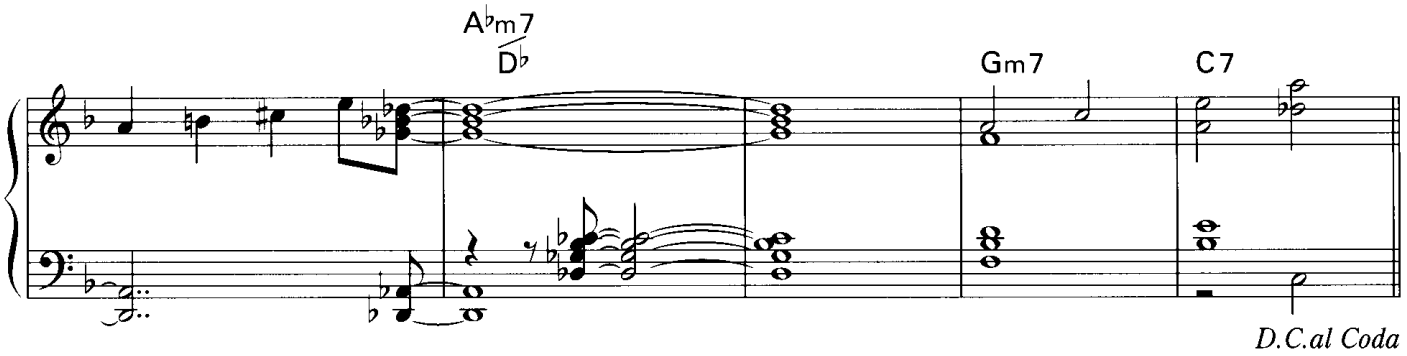
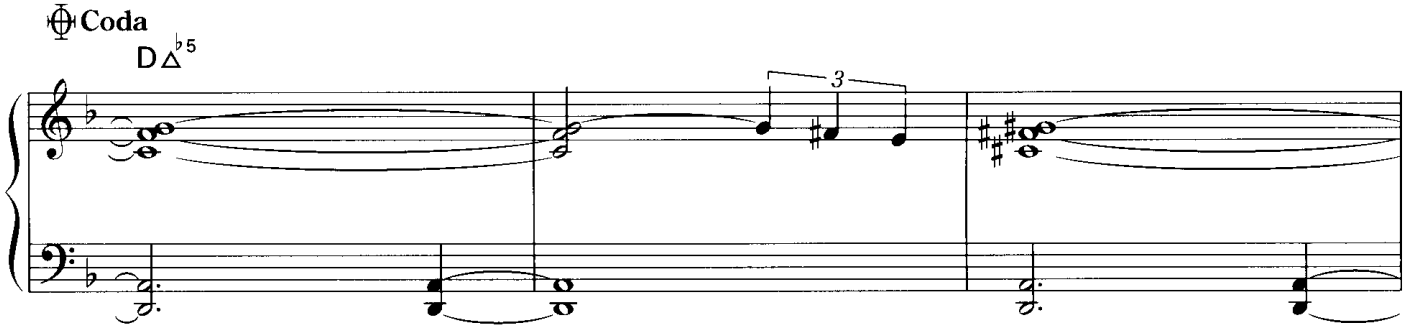
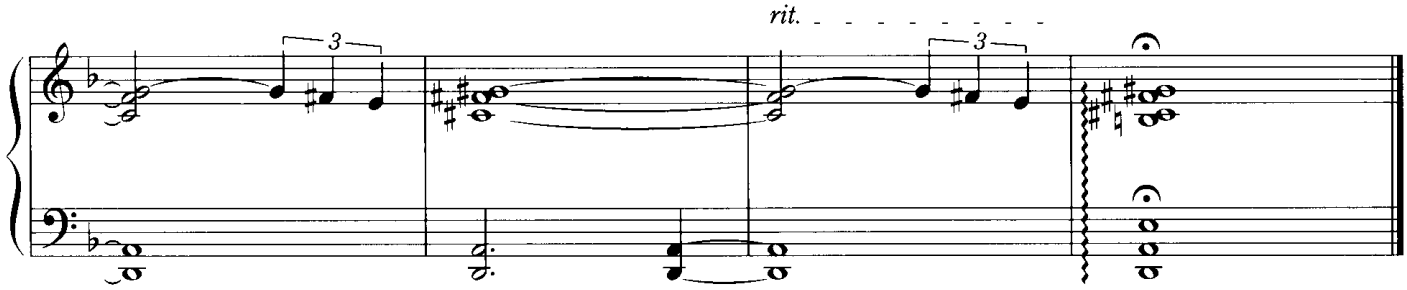
Dm7


F♯m7
E♭m7
to
D△♭5


A♭m7
D♭
Gm7
C7
D.C.al Coda


Coda
D△♭5


rit.

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Makion

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